"NORTH COUNTRY"

CLASS ACTION

by

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based on the book by

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4000 Warner Boulevard
Burbank, California 91522

February 26, 2004
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FADE IN:

1 INT. HOUSE - DAY 1

Sun-stained curtains billow next to the ancient sofa, speckled with burn holes. A 6-YEAR-OLD GIRL sits on the matted shag carpet, playing with a naked, dirty Barbie-doll.

We hear the tired voice of a WOMAN in VOICE OVER...

JOSEY (V.O.)
Lady, you sit in your nice house, with your clean floors, and your bottled water, and your flowers on Valentine's day...

A CAR pulls up. The GIRL RUNS down the hall, into a bedroom.

JOSEY (V.O.)
... and you think you're tough?

JOSEY AIMES, 28-years-old -- presses down her housecoat with her hands, crosses the living room to the nervously twisting curtains. She pushes them aside and peers outside. A BEAT-UP OLD EL CAMINO pulls up the dirt driveway.

2 INT. COURTROOM - DAY 2

Josey, a few years OLDER, is now sitting on a witness stand in a lush, oak-paneled COURTROOM, with a wall of windows that look out onto the high-rises of downtown Minneapolis.

JOSEY
Wear my shoes, tell me tough.
Work a day in the pit, tell me tough.

3 INT. HOUSE - NIGHT 3

The curtains now sway quietly in the cool night breeze. CAMERA MOVES THROUGH the dark house, ACROSS the shag carpet, DOWN the hallway, PAST several closed doors...

LESLIE CONLIN (V.O.)
I'm sure we're all sufficiently impressed, Mrs. Aimes, but...

4 INT. COURTROOM - DAY 4

JOSEY
There's no *Mrs.* here.

The attorney she's responding to is LESLIE CONLIN, 40, sharp suit, sharp mouth.

LESLIE CONLIN
Please, just answer the question...

JUDGE BRUCE HALLSTED, 65, turns to Josey, as we...

CUT TO:

5 INT. HOUSE - NIGHT 5

CAMERA DRIFTS FROM shag carpet ONTO the linoleum of the fluorescent kitchen, as WE HEAR A DOOR SLAM somewhere behind us. Seconds later, the ROAR of a CAR ENGINE, TIRES KICKING DIRT, fades into the cold night...and the CAMERA LANDS ON...

JOSEY'S FACE, laying on the floor, crying, nose trickling blood onto the cold linoleum.

JOSEY (V.O.)
No, I didn't go to the police.

6 INT. COURTROOM - DAY 6

LESLIE CONLIN
What did you do?

JOSEY
What I had to.

7 EXT. HOUSE - NIGHT 7

The FRONT DOOR BURSTS open, and Josey, carrying her 6-year-old, KAREN, runs out. She's trailed by 13-year-old SAMMY.

JOSEY
Karen, honey, please stop crying...

SAMMY
Where are we goin'?

JOSEY
Grandma and grandpa's house.

(CONTINUED)

7 CONTINUED: 7

KAREN
What about daddy?

SAMMY
Yeah, what about Wayne?

Josey heaves Karen into the truck.

SAMMY
You made him mad again?

JOSEY
Look at me!
(grabs his arms)
Dammit, Sammy, I said look at me!

Sammy finally looks. Her face is an awful mess.

JOSEY
Look close. You think I made him mad enough it's alright he do this to my face? Do you?!
(as he shrugs)
Don't toss shoulders at me! You're smart, huh? You know what's what.
(as he starts to cry)
I know you're young, but today you're gonna have to be old enough. I can't let him ever do this to <u>you</u> kids. Understand?

She lets go of his arms as he wipes his tears with his flannel sleeve. He turns and he runs back into the house.

JOSEY
Sammy! Goddammit!

She looks back in the truck. Karen is still crying. A moment later, Sammy steps out of the house, holding a HOCKEY STICK.

SAMMY
We're not comin' back, right?

JOSEY
Right.

Sammy walks toward her... and tosses his hockey stick in the back of the pickup. She almost eeks out a smile as Sammy climbs in with his sister.

8 EXT. HIGHWAY - NIGHT 8

Flakes of snow blow past Josey's headlights as the pickup coughs its way up this lonely Minnesota highway.

9 INT. PICKUP TRUCK - NIGHT 9

Karen is sleeping. Sammy sits by the other window, staring out at the darkness.

JOSEY
Can't sleep, huh? Sure wish you could drive.
(off his look)
Don't even think about it.

She tries a smile, but he turns back to the window. She reaches out and touches his hair, causing him to pull away slightly. She withdraws her hand.

CLOSE ON A BUMPER STICKER

"RANGERS ARE HARD AS STEEL!"

10 EXT. THE RANGE - SUNRISE 10

The bumper sticker passes Josey's truck as she turns off the highway. CAMERA CRANES to see the SUN PEEK up over the wide flats of Minnesota mining country -- aka, "THE RANGE."

11 EXT. JOSEY'S PARENTS' HOME - DAY 11

The pickup bounds up the gravel driveway as the screen door opens and Josey's mother, ALICE, steps out, pulling her housecoat against the cold. She's happy to see her daughter and her grandchildren. Then SHE SEES Josey's BRUISED FACE.

ALICE
Dear God...

JOSEY
It's okay, Mom. I'm okay. Say hi to your grandkids.

The kids wipe sleep from their eyes as they climb out.

ALICE
Oh, for heaven's, look at you beauties!

(CONTINUED)

11 CONTINUED: 11

Josey steps up the rickety wooden stairs and STOPS. Staring at her, THROUGH the screen door is her father, HANK. Leathery face, drawn with lines, Hank turns and walks back inside. Josey exhales and opens the screen door.

LESLIE CONLIN (V.O.)
So your father didn't approve?

12 INT. COURTROOM - DAY 12

Josey looks at Leslie and SMILES to herself, as we...

CUT TO:

13 INT. JOSEY'S PARENTS' HOUSE - UPSTAIRS HALLWAY - NIGHT 13

Hank is wearing COVERALLS and large BLACK BOOTS. He carries a miner's HELMET.

He's about to descend the stairs when he stops. Down at the end of the hall, light spills from a half-open door. He walks toward the door, finding Josey stuffing clothing into drawers. She's startled as he pushes the door opened.

JOSEY
You're on nights, huh?

HANK
He catch you with another man?
(off her shocked look)
That why he laid hands on you?

JOSEY
You really askin' me that?

HANK
That what happened or not?

JOSEY
No, that's not what happened.

Hank turns, his heavy BOOTS HEARD FADING down the stairs.

JOSEY (V.O.)
On the range, a woman don't leave her husband. Period.

14 INT. COURTROOM - DAY 14

LESLIE CONLIN
This wasn't the first time you disappointed your father, was it?

JOSEY
Wasn't the first time he disappointed me either.

LESLIE CONLIN
How old were you when you had your first child?

Josey looks out the window, as we...

DISSOLVE TO:

15 FLASHBACK - INT. HIGH SCHOOL - HALLWAY - DAY 15

JOSEY, AT 16-YEARS-OLD, stands against the lockers with some GIRLFRIENDS. She's wearing tight jeans and a tighter sweater. Makeup, hair, all say she's "the hot girl."

Some boys approach the girls from behind. One of the boys, a 16-YEAR-OLD BOBBY SHARP, sneaks up behind her and GRABS HER ASS. She SHRIEKS, and spins around.

YOUNG JOSEY
(laughing)
Bobby Sharp, I'm gonna beat you good!

YOUNG BOBBY
Promises, promises...

There's an irresistible charm in his smile.

YOUNG BOBBY
Wanna blow outta here?

He indicates the EXIT DOOR near them. Josey looks at her friends. Their eyes tell her to go.

YOUNG BOBBY
C'mon, I won't bite ya... 'less you ask me to.

Again, that grin of his. He pops the exit door open. Hell with it, she's going. The two of them rush out the door.

Not too far down the hallway, a TEACHER HAS WATCHED the whole thing. He is MR. LATTAVANSKY.

16 INT. COURTROOM - DAY (PRESENT) 16

LESLIE CONLIN
Who is Sammy's father?

BILL WHITE
Objection! Relevance, Your Honor?

BILL WHITE is the attorney at the other table -- Josey's attorney. He's 38, handsome, tired.

LESLIE CONLIN
Goes to character...

JUDGE HALSTED
Overruled. The witness will answer.

JOSEY
I don't know who Sammy's father is.

LESLIE CONLIN
Don't know or won't tell?

BILL WHITE
Objection!

Josey's GAZE DRIFTS out the window again, as we...

CUT TO:

17 FLASHBACK - INT. JOSEY'S PARENTS' HOUSE - LATE NIGHT 17

16-YEAR-OLD JOSEY sits at the kitchen table, lip quivering. Hank and Alice, in their robes, sit quietly. HANK SMASHES HIS FIST ON THE TABLE. Josey shudders.

18 INT. COURTROOM - DAY (PRESENT) 18

LESLIE CONLIN
He sent you to live with your grandmother, did he not?

JOSEY
He didn't want me to get a reputation.

LESLIE CONLIN
Perhaps it was his own reputation he was concerned about?

(CONTINUED)

18 CONTINUED: 18

JOSEY
I know what you're doing. You want them to think I must hate all men.

LESLIE CONLIN
Do you? Hate all men?

JOSEY
Not all of 'em.

19 FLASHBACK - INT. JOSEY'S PARENTS' HOME - NIGHT 19

Sammy. He stands silently inside the screen door, staring out at the enclosed porch at Josey sitting alone, crying quietly, unaware she's being watched.

Sammy steps out onto the porch, stands behind his mother and touches her hair the way she reached out for his earlier in the truck. But Josey doesn't pull away. Instead she reaches a hand up and squeezes her son's. Sammy wipes his sleeve over his eye, catching his own tear. Hard to see your mom cry.

20 INT. COURTROOM - DAY (PRESENT) 20

A court STENOGRAPHER changes the PAPER in her stenography machine. When she's done, her FINGERS STAND READY.

LESLIE CONLIN
How did you first hear...

The STENOGRAPHER'S FINGERS TAP ALONG.

LESLIE CONLIN
... that Pearson Taconite and Steel was hiring women?

21 FLASHBACK - INT. BEAUTY PARLOR - DAY 21

A BROOM SWEEPS up piles of brown and gray HAIR as a TV drones in the b.g.

NEWSCASTER (V.O.)
(on TV)
President Bush, in a speech before the USWA, tried to address fears of cheaper foreign steel...

TV CUTS TO PRES. GEORGE H.W. BUSH, campaigning in 1989.

(CONTINUED)

21 CONTINUED: 21

GEORGE H.W. BUSH (V.O.)
(on TV)
We don't need *protectionism.* We'd rather compete than hide!

WE TILT UP FROM the broom TO JOSEY, who stops sweeping as another woman walks up behind her. She's VALERIE.

VALERIE
Honey, you've got a *shampoo* in the back, and the toilets need paper.

JOSEY
I wanted to talk about the thing we were talking about yesterday...

VALERIE
Oh, sweetie, I know you got kids, but a buck-eighty is just the best I can do. I'm sorry.

Valerie walks away. Josey goes to the back where a WOMAN waits with her head back in the sink. Josey reaches for the faucet, glancing down at the woman... then STOPS COLD.

JOSEY
Glory?

The woman looks up at her. No recognition.

JOSEY
Here's a hint. You taught me how to smoke when I was fifteen.

GLORY
(a spark)
Fuck... you!

Josey's startled, to say the least. But Glory screams gleefully.

GLORY
Josey?! Is that really you?

JOSEY
Jesus, did I get that old?! You lived next door to us for a year!

GLORIA "GLORY" DODGE throws her arms around Josey, yanking her down so she loses her balance and falls right onto Glory's chest.

(CONTINUED)

21 CONTINUED: (2) 21

GLORY
Look at you, all grown up!

When Josey finally pulls herself off Glory, she straightens herself out, self-consciously.

JOSEY
All grown up, washing hair.

GLORY
(looks at Josey's ring)
And married? Who's the lucky?

JOSEY
Oh... I...
(looks at the ring)
I guess I should...

Josey slides the ring off and sticks it in her pocket.

GLORY
Who's the unlucky?

JOSEY
Me, I s'pose.

GLORY
C'mon now. I'm divorced twice already! But now I got myself a good man. You'll get yours.

JOSEY
Not me. Had enough, thanks.

GLORY
Shit, somebody needs a drink.

22 INT. TEE-GEES BAR AND GRILL - NIGHT 22

Josey and Glory are in a booth, a coupla beers on the table.

JOSEY
Six bucks an hour?!

GLORY
Idn't that a *heckuva*?

JOSEY
What do you even do up there?

(CONTINUED)

22 CONTINUED: 22

GLORY
(grins proudly)
Drive truck.

JOSEY
You drive truck.

GLORY
First girl ever, yours truly.
Thing's big as my house, no shit.

JOSEY
My dad's been drivin' 'em, thirty years. Remember?

GLORY
Still? Figured he retired by now.

JOSEY
Been on graveyard lately, probably why you haven't seen him.

GLORY
There's a cute one on that watch, keeps eyeballin' me at shift change.

JOSEY
I thought you had a boyfriend.

GLORY
Honey, just 'cause I ordered my meal don't mean I can't look at the menu. How 'bout you? Seein' anyone?

JOSEY
Oh, no... I'm not ready for...

GLORY
Friend of Kyle's just moved back to town. Not only is he a lawyer, but...

JOSEY
No. Really, I'm not...

GLORY
...he's got an ass like a sixteen-year-old!

JOSEY
Glory! Do you ever stop?

(CONTINUED)

22 CONTINUED: (2) 22

GLORY
Not 'til I'm dead, honey!

Glory laughs generously. Josey can't help laughing too.

23 INT. JOSEY'S PARENTS' HOUSE - NIGHT 23

The family sits around the table. Josey and the two kids, as well as her mother, Alice, and father, Hank.

HANK
(to Josey)
Bunch of what-is-it... lesbians.
You want to be a lesbian now?

KAREN
I want to be a lesbian.

Everyone looks at Karen as she keeps eating, obliviously. Hank gives Josey a look, shaking his head disapprovingly.

SAMMY
Why do I have to eat if I'm not hungry?

KAREN
'Cause people are starving in China.

JOSEY
Honey, people are starvin' right here. Clean plates. Both of you.
(to Hank)
I haven't made a decision yet, but I sure can't get us our own place by washing hair.

HANK
You know how many accidents there been already since this whole thing started? Someone's gonna get killed 'cause a them women.

JOSEY
If I remember right, you said you almost killed Darby Seegert in your second week at Pearson.

HANK
That was different.

(CONTINUED)

23 CONTINUED: 23

JOSEY
I gotta make ends. Don't got college, not takin' handouts, and we can't stay here.

ALICE
You stay as long as you need.

HANK
She's a grown woman with kids. She can't be livin' with her folks. What she can be doin' is talkin' to her husband.

JOSEY
Here we go again.

HANK
People make mistakes in a marriage. Don't make it okay to just run out in middle of the night.

SAMMY
Can I be excused?

KAREN
Me too!

JOSEY
Go on. But, don't ask me to make you somethin' later.

Karen runs out, followed by Sammy.

JOSEY
Mom, you remember when Mike Allister died?

ALICE
'Course I remember. Your father dragged that poor boy's body outta the river. You don't forget that.

JOSEY
After that day none of us was allowed to go swimming down there again. Remember, Pop?

HANK
Hell you bringin' that up for?

(CONTINUED)

23 CONTINUED: (2) 23

ALICE
Honey, your father had your best interests in mind keeping you kids from that river.

JOSEY
And I'm just sayin' how things have changed since then.

HANK
Hell's that s'posed to mean?

JOSEY
My husband's proved himself no better than an oil drum at the bottom of a creek. You keep tellin' me to dive back in, but you don't seem the least bit worried I might end up with my neck broke.

Josey opens the fridge and grabs a can of ginger ale.

24 EXT. JOSEY'S PARENTS' HOUSE - PORCH - NIGHT 24

Josey sits on the covered porch. Alice walks out to join her.

ALICE
You let Wayne know where you are? In case he's looking for you?

JOSEY
Wayne knows where to find me, I'm just thankful he hadn't tried.

ALICE
He is your husband, you know.

JOSEY
He hit me, Ma. More than lightly, more than once.

ALICE
Why? Why would he hit you?

JOSEY
One time we hired a babysitter so Wayne and me could get out for a change. When we got back, Wayne got out some cash for the girl. You know what she said?
(MORE)

(CONTINUED)

24 CONTINUED: 24

JOSEY (CONT'D)
She told us her father says that, 'cause we're on unemployment, that babysittin's a good way for them to get some of their money back.
(pauses)
I looked at Wayne's face and closed my eyes, 'cause I knew I'd be the one takin' the beating later.

Alice doesn't know how to respond.

ALICE
A man needs a job.

JOSEY
Wayne beat me 'cause he was out of work?! That what you're sayin'?

ALICE
I'm just saying everyone needs a purpose. And for a man, his job gives him purpose. Your purpose is those kids. Your father's purpose is that mine. And if you take that job it'll shame him. You should think about that.

Alice stands, presses her dress down with her hands and walks back inside, the SCREEN DOOR SLAPPING closed behind her.

JOSEY (V.O.)
The mine was like some big mystery to me when I was growing up.

25 INT. COURTROOM - DAY (PRESENT) 25

JOSEY
All the guys worked there, but most of the women never even saw it. I guess I wanted to see if I could even get the job. I don't think I ever planned on taking it.

LESLIE CONLIN
So you went to the clinic.

Josey shakes her head as she remembers.

(CONTINUED)

25 CONTINUED: 25

JOSEY
Before you got hired by your law firm, they put your feet in the air, look 'round your insides?

LESLIE CONLIN
You submitted to the exam, willingly, correct?

JOSEY
Yeah. I *submitted*.

26 FLASHBACK - INT. EXAMINATION ROOM - DAY 26

Josey's feet are in the stirrups. She's horrified as the young MALE DOCTOR sits between her legs.

DOCTOR
All clear.

The doctor finishes, takes off his gloves.

JOSEY
Clear of what?

DOCTOR
You're not pregnant.

JOSEY
I already told you that.

DOCTOR
The company just wants to be sure before they hire you.

He stands up and hands Josey a box of KLEENEX.

DOCTOR
To clean yourself with.

The doctor makes some notes in a chart as Josey suffers the indignity of wiping herself with a tissue.

27 INT. CLINIC WAITING ROOM - DAY 27

Josey takes her coat off the rack, unable to even make eye contact with the other women waiting their turn. The FROSTED GLASS WINDOW SLIDES OPEN and the RECEPTIONIST calls out...

(CONTINUED)

27 CONTINUED: 27

RECEPTIONIST
Mrs. Aimes, you didn't sign your consent for your exam.

JOSEY
I already had the exam.

RECEPTIONIST
You can't start work 'til you've signed the consent form.

The receptionist hands her a piece of paper... WE GLANCE AT the LETTERHEAD -- "PEARSON TACONITE AND STEEL."

RECEPTIONIST
Pens are on the coffee table.

The receptionist closes the frosted glass window. Josey looks around at the other WOMEN'S FACES sitting in the waiting room. She steps toward the coffee table and picks up a pen as the door to the exam area opens and a WOMAN bursts out.

WOMAN
Goddamm perverts!

The woman storms out of the clinic. Josey suddenly RECONSIDERS, puts down the pen, and WALKS OUT AS WELL.

28 INT. JOSEY'S PICKUP TRUCK - DAY 28

Josey turns up the driveway and immediately slows. She sees an old, beat-up EL CAMINO in the driveway. She can SEE AROUND back of the house... A MAN is PLAYING IN THE SNOW WITH KAREN.

29 EXT. JOSEY'S PARENTS' HOUSE - BACKYARD - DAY 29

Josey walks around back and stops as she watches Karen playfully chasing WAYNE in the snow. He lets her tackle him and they both roll around giggling with each other. Wayne is thin, goatee, flannel shirt, a dirty yellow cap.

WAYNE
Hey, Jo.

JOSEY
What are you doing here?

WAYNE
Came to see my girls.

(CONTINUED)

29 CONTINUED: 29

JOSEY
You coulda called first.

WAYNE
Talk to your father.

JOSEY
What's that mean?

WAYNE
He's the one called me.

Josey looks up at the house, glaring, as if it's her father she's glaring at.

JOSEY
Where's Sammy?

WAYNE
He didn't want to come out.

JOSEY
You didn't ask him, did you?

WAYNE
Sammy and me don't get along too good. You know that.

JOSEY
And why do you think that is?

WAYNE
I didn't come up here to fight.

JOSEY
Then why are you here?

WAYNE
Bring you back home.

30 INT. JOSEY'S PARENTS' HOUSE - SAME TIME 30

WE WATCH Josey and Wayne FROM INSIDE the house. They're SHOUTING, but we can't quite make out the words.

WE PULL BACK and realize that it's SAMMY standing at the window watching them.

HANK (O.S.)
How 'bout you let your mom and dad talk in private?

(CONTINUED)

30 CONTINUED: 30

SAMMY
(turns to find Hank)
He's not my father.

Hank doesn't know how to answer that one.

SAMMY
He left anyway.

Hank walks over to the window and looks out. Josey sits on a tree stump by herself. She wipes her sleeve across her eye.

31 INT. PICKUP TRUCK - NIGHT 31

Once again, Josey drives with a packed up truck and two kids next to her. Karen is sleeping on Sammy's lap.

JOSEY
Open the glove box. There's a piece of paper on top of the pile.

SAMMY
What is it?

She grabs a chewed up PEN off the dashboard.

JOSEY
Hold the paper against the dash for me, would'ja?

SAMMY
What is it?

JOSEY
Just do what I say, Sammy, please.

Sammy opens the sheet of paper and holds it against the dashboard, as JOSEY SIGNS IT. It's... THE CONSENT FORM.

32 EXT. GLORY'S HOUSE - NIGHT 32

The pickup truck pulls up the driveway of this old ranch house in the middle of nowhere. Sitting on the cold porch are GLORY and a handsome, rugged man -- KYLE. Glory stands up and waves a cheery hello. Josey gets out of the truck.

JOSEY
I'm so sorry to do this.

(CONTINUED)

32 CONTINUED: 32

GLORY
Why they call 'em guest rooms.

JOSEY
It's just for a few days, 'til we find our own place.

GLORY
This is Kyle.

Kyle and Josey share an uneasy "hello" gesture, as the truck door opens and Sammy gets out, nervously.

GLORY
I think I see a hockey player!

SAMMY
Me?

GLORY
Young man, do I look like I was born yesterday?! I know a hockey player when I see one!

Sammy looks at Josey, who smiles. Karen gets out next.

GLORY
And a beauty queen?!
(to Josey)
You didn't tell me you had a hockey player and a beauty queen!

Karen smiles shyly.

JOSEY
(whispering to Glory)
Thank you.

GLORY
You say that again and you don't get a *double crispy bar.*

KAREN
What's a double crispy bar?

GLORY
Right this way, beauty queen.

Karen takes her hand and they head inside.

JUDGE HALSTED (V.O.)
Ladies and gentlemen, let me remind you that, for all intents and purposes, this is a courtroom...

33 INT. HOSPITAL ROOM - CLOSE ON JUDGE HALSTED - DAY (PRESENT) 33

sitting on a folding metal chair.

JUDGE HALSTED
... and I expect everyone to behave accordingly. Swear in the witness.

There are seven people here, including the Judge, Leslie Conlin, Bill White, the court reporter, a VIDEOCAM OPERATOR taping the proceedings, a NURSE and...

GLORY, the PATIENT. She's gaunt, pale skin, looks like she's aged more years than she has. She struggles to sit up as the bailiff holds the BIBLE.

BAILIFF
Do you swear to tell the truth, the whole truth, and nothing but the truth, so help you God.

Glory holds an ELECTRIC ARTIFICIAL LARYNX to her throat. It makes a macabre BUZZING -- speaking for her -- as she says...

GLORY
I do.

LESLIE CONLIN
Ms. Dodge, do you have any children?

BILL WHITE
Objection!

34 FLASHBACK - INT. GLORY AND KYLE'S KITCHEN - NIGHT 34

Glory sits at the table, watching Karen eat the last bite of a double crispy bar, washing it down with a gulp of milk.

GLORY
So? What's the verdict?

KAREN
Good.

GLORY
I knew we were gonna be friends.

Glory winks at her. Karen winks back. And in the kitchen doorway, Josey watches them, and smiles.

35 INT. GLORY AND KYLE'S BEDROOM - NIGHT 35

Glory walks in to find Kyle sitting on the bed.

GLORY
All asleep. Finally. The little one is Jessica's age. I wonder if they would have been friends.

KYLE
Maybe they still can be.

GLORY
You're an asshole.

36 INT. GLORY AND KYLE'S BATHROOM - CONTINUOUS ACTION 36

Kyle walks in behind her.

KYLE
You're the one brought it up.

GLORY
All I said was that they're the same age. You just won't leave that other shit alone!

KYLE
You're crazy, you know that?

GLORY
And you're an asshole.

KYLE
I'm goin' out for a drink.

37 EXT. GLORY AND KYLE'S HOUSE - NIGHT 37

The screen door slaps as Glory storms out. She walks out to the garage and finds Kyle standing there, staring at a '69 DODGE CHARGER with its ENGINE suspended over the open hood.

GLORY
Guess you didn't finish that today.

KYLE
Guess I didn't.
(beat)
How long are they stayin'?

(CONTINUED)

37 CONTINUED: 37

GLORY
Once she's working, she'll get her own place.

KYLE
You told her what she's in for?

GLORY
I'll talk to her.

KYLE
Kinda *girlie* to be a miner.

GLORY
You saying I'm not girlie?

KYLE
You're a lotta things, darlin'. *Girlie* sure idn't one of 'em.

GLORY
Wanna make up?

He pulls her up close, HIS FINGERS slide down her back and under the waistband of her jeans. SHE SLIDES A HAND DOWN HIS STOMACH and ONTO HIS...

GLORY
Feels like a yes to me.

LESLIE CONLIN (V.O.)
But you didn't have that talk with Josey, did you?

38 INT. HOSPITAL ROOM - DAY 38

Glory, gaunt and pale, with her curled up hand, brings the electric LARYNX to her neck. The BUZZING BEGINS.

GLORY
She needed the job.

LESLIE CONLIN
Did you, or did you not...

GLORY
She had two kids and a deadbeat ex.

LESLIE CONLIN
Move to strike. Non-responsive.
(to Glory)
You didn't have that talk with her, because there was nothing to talk about, isn't that right?

(CONTINUED)

38 CONTINUED: 38

Even in this hospital bed, forced to talk with this macabre device, there's still a fire in Glory's eyes.

GLORY
You're some piece of work, lady.

LESLIE CONLIN
If things were as bad as you say they were, wouldn't you have wanted to warn your new friend?

GLORY
I warned her best I could. But I wasn't gonna scare her.

39 FLASHBACK - EXT. GLORY'S HOUSE - PREDAWN 39

Glory and Josey step out to a cold Minnesota morning.

JOSEY
You sure I'm dressed okay?

Glory has noticed her neighbor, MAC, is having trouble starting his pickup. He pops his hood.

GLORY
Hey, Mac, you want a ride?!

MAC
I'll be fine.

GLORY
He'd rather be late than be seen drivin' up with us.

40 EXT. THE RANGE - DAY 40

FLYING over the white speckled winter FORESTS of northern Minnesota, past clearings and frozen lakes, it's an untouched wilderness, until...

The pockmarked moonscape of the Range. Craters and piles of spent rock where countless mines have exhausted the land.

Then, we're over a road, a gray pencil-line drawn across the vast white. A lone pickup TRUCK COUGHS its way north.

41 INT. JOSEY'S PICKUP TRUCK - DAY 41

Josey drives. Glory sits next to her, rubbing BEN-GAY into the back of her hand.

(CONTINUED)

41 CONTINUED: 41

GLORY
You a *cowboy* or a *cowgirl?*

JOSEY
I'm a cowgirl?

GLORY
Not up there, you're not. They're looking to fire you already, so get your *cowboy* on.

JOSEY
Fire me? I haven't even started.

GLORY
You think your father's the only one feels the way he does?

Glory rubs the Ben-Gay on her ANKLES.

JOSEY
I thought it was just your hand.

GLORY
That's the thing about arthritis. Spreads like a nasty rumor.

Glory POINTS out the window. Josey leans forward to look out her cracked windshield at...

42 EXT. PEARSON TACONITE AND STEEL MINE - SAME TIME 42

Dark smokestacks scrape the gray sky, bellowing plumes of black smoke, mixing with the charcoal-colored clouds.

43 INT. JOSEY'S PICKUP TRUCK - SAME TIME 43

GLORY
You understand they don't want us here, right?

JOSEY
Yeah, I got that.

44 INT. THE WOMEN'S DRY - DAY 44

ARLEN PAVICH
The mine is a shitpit. Dirt everywhere, loud as all hell...

(CONTINUED)

44 CONTINUED: 44

ARLEN PAVICH -- 40s, short sleeved, white shirt, bad tie, glasses sitting on top of his comb-over -- addresses twelve WOMEN in this stark room of steel lockers, table, four chairs, and a shower, sink, and toilet stall.

ARLEN PAVICH
You'll be lifting, hauling, cleaning, and all kinds of things a woman just shouldn't be doin' if you ask me. But the Supreme Court didn't ask me, did they?

The door opens and Josey stumbles in. The other women all look at her. There's something immediately different about Josey. A bit more slight than the other women, maybe more delicate. She doesn't fit in, that's certain.

ARLEN PAVICH
You must be Hanks' daughter? You're late. Got your paperwork?

JOSEY
Yeah... yes, sir. Here's the certificate from the clinic...

ARLEN PAVICH
Yeah, doc says you look damn good under those clothes.
(off her horror)
Sense a' humor, ladies! Rule-oh numero uno!

He smiles warmly. Arlen thinks he's charming. A girl leans into Josey and whispers.

SHERRY
What a loser.

Josey looks at her. Sherry wears tight jeans, heels, too much jewelry, too much makeup, too much chewing gum.

ARLEN PAVICH
Grab your gear, meet me outside. We're gonna *take tour.*

45 EXT. THE PIT - DAY 45

A MINER stands outside his GIANT TRUCK, PISSING on one of its 12-foot-high TIRES. PULL BACK and ESTABLISH. The pit is more like a canyon. HUGE TRUCKS, "DOZERS," CRANES. The machinery is GIGANTIC, powerful, relentlessly MASCULINE.

46 INT. GLORY'S TRUCK - DAY 46

Glory pilots this gigantic thing across the massive crater. Other trucks, DOZERS and GIANT SHOVELS move mounds of dirt in random patterns, scouring for taconite-rich rock.

47 INT. WOMEN'S DRY - CLOSE ON A LOCKER - DAY 47

as it opens. A METAL HELMET on the top shelf reads "AIMES." A pair of female hands takes out the helmet, and the folded JUMPSUIT, then reaches down to pick up a gigantic pair of STEEL-TIPPED BOOTS.

Bras and panties disappear into dark GRAY COVERALLS. White socks plunge into the cold boots, long hair stuffs into steel helmets -- only Sherry's jewelry stays on -- and within moments, their gender is swallowed up by their new uniforms. They're no longer women... just miners.

48 INT. THE CRUSHER - DAY 48

Arlen leads the women into a deafening room. He yells over the sound of PULVERIZING ROCK.

ARLEN PAVICH
This baby's the *primary crusher!* She takes the rock comin' in and smashes the shit out of it!

It's terrifying. In addition to the EXPLOSIVE SOUND, the impossible SCALE, and the FILTH, there are also the MEN. Staring with clear contempt in their eyes.

ARLEN PAVICH
She wants your respect! Fuck up once, she'll turn you into oatmeal! And if you think it's loud in here... follow me!

As the girls follow Arlen, Josey passes three MINERS.

MINER #1
Cunt.

Josey turns sharply, stunned.

MINER #2
You heard him right.

ARLEN PAVICH (O.S.)
Earplugs, ladies!

Josey quickly turns away and joins the other women.

49 INT. GLORY'S TRUCK - DAY 49

Glory moves her truck toward a RAMP leading out of the pit. Suddenly, another TRUCK JUTS OUT in front of her. She SLAMS on the BRAKES and stops just before hitting it.

GLORY
Asshole!

The DRIVER of that truck is HANK. He picks up his MIC...

HANK (V.O.)
(on radio)
Glory Dodge. Been a long time.

GLORY
(into mic)
Hank? Christ, you almost hit me!

HANK (V.O.)
(on radio)
Don't know what kinda shit you been puttin' in Josey's head, but it stops right now!

ANOTHER DRIVER (V.O.)
(on radio)
Put that bitch in her place, Hank!

50 INT. THE CONCENTRATOR ROOM - DAY 50

The women follow Arlen into the relative peace, up metal stairs to the catwalks, sixty feet above them.

ARLEN PAVICH
When the *tac gravel* leaves the *Fine Crusher*, it heads here, to the *Concentrator*, where rod mills grind it down to a fine powder....

As Josey walks up the stairs, she SEES a WOMAN oiling a giant machine. It's the first woman she's seen working. The woman and Josey make eye contact. The woman doesn't smile, only nods, which may be a simple salutation, a slight gesture of solidarity, or one that says, "You have no idea what you're in for."

ARLEN PAVICH
Magnets pick up the *concentrate* -- the *IRON* -- and send the waste -- or the *TAILINGS* -- that way...

He points in the direction of another CONVEYER BELT. It's carrying the TAILINGS up into a long, square, aluminum tube, with a small area next to it for a person to walk.

(CONTINUED)

50 CONTINUED: 50

ARLEN PAVICH
Periodically, somebody has to walk way out along that conveyer tube to make sure it's travelin' right. It's a long, loud, shitty-ass hike.

They peer up the DARK ALUMINUM CORRIDOR, lit every twenty feet by a hanging bare light bulb. It's shitty-ass alright.

SHERRY
What's at the other end?

ARLEN PAVICH
Just a big pile-a-useless.

Sherry leans in to Josey.

SHERRY
Sounds like my ex-boyfriend.

Josey is surprised to hear herself laugh out loud.

51 INT. THE PELLET PLANT - STORAGE AREA - DAY 51

Arlen grabs a handful of taconite PELLETS.

ARLEN PAVICH
This, here, is what pays the bills.

Once again, Josey notices the men around her. They're all standing around, just staring at the women. Another man, BOBBY SHARP, walks up behind Arlen.

BOBBY SHARP
Rangers got balls of steel. Idn't that right, Arlen?

Josey seems to recoil at the site of Bobby Sharp. She RECOGNIZES HIM FROM HIGH SCHOOL (the boy that grabbed her ass in the hallway). He's still a scrawny-looking guy with a mischievous smile and the same swagger of someone who'd like to be taller.

BOBBY SHARP
So, which of these girls is gonna be my bitch?

ARLEN PAVICH
Ladies, meet Bobby Sharp. He runs the pellet plant, where his crew is short one body.

(CONTINUED)

51 CONTINUED: 51

BOBBY SHARP
And we want a nice body. No fatties!

He finally notices Josey, stares at her, then leans in and whispers in Arlen's ear. He slaps Arlen on the back, walking away... but not before he WINKS at Josey.

GLORY (V.O.)
(buzzing electric larynx)
It only made it worse, the history between Josey and that Bobby.

52 INT. HOSPITAL ROOM - DAY (PRESENT) 52

Glory's testimony continues from her hospital bed.

LESLIE CONLIN
What kind of history?

GLORY
You'll have to ask Josey.

LESLIE CONLIN
Because you don't know, or you won't say?

GLORY
Because even if I wanted to, that would be called *hearsay*. Idn't that right, Judge?

JUDGE HALSTED
Only the attorneys get to object in my courtroom, Ms. Dodge.

BILL WHITE
Then... *objection*, Your Honor. Calls for hearsay.

Bill smiles at Glory. She winks back, pleased with herself.

53 FLASHBACK - INT. PELLET PLANT - DAY 53

Josey is underneath a massive piece of machinery, CLEANING the THICK BLACK GUNK which seems to endlessly ooze out of it. She's absolutely filthy. Her face is blackened. Any exposed skin is covered by a thick COAT OF BLACK. She coughs into her arm, then wipes slick, black gook off of her hands.

(CONTINUED)

53 CONTINUED: 53

Suddenly, Bobby's face appears, staring down at her.

BOBBY
Shame that stuff's toxic as hell, or it'd be good for *ass fuckin'*.

He thrusts his hips, SIMULATING SEX. She's disgusted.

BOBBY
Aw, c'mon, you like *ass fuckin'*, dontcha?
(as she's disgusted)
The key is the lube. Otherwise it hurts like a...

She's had enough, she pulls herself out from under the machinery, starts to walk away.

BOBBY
(cracks up laughing)
You should see your face! You really think I'm serious! I'm just fuckin' with you. Shit.

54 INT. WOMEN'S DRY - DAY 54

CUNTS

The WORD is crudely PAINTED ON THE WALL. Josey stares up at it, as GLORY WALKS IN from the bathroom.

GLORY
At least they spelled it right this time.

Josey turns, relieved to find a friend.

GLORY
So, how'd it go this morning?

JOSEY
Don't ask.

GLORY
I hear you're in the pellet plant with that Bobby Sharp. Weren't you two friends in high school?

JOSEY
No. We were never friends.

(CONTINUED)

54 CONTINUED: 54

GLORY
Alright then.
(beat)
I finally saw your father this morning. Big an asshole as ever.

JOSEY
What happened?

GLORY
He's running my crew. That's what happened. And he thinks I'm the one made you come work here.

JOSEY
He's right.

Josey smiles and takes her lunchbox out of her locker.

GLORY
Better take a look in that thing first.

Glory reaches into Josey's locker and takes her lunchbox from her and opens it up.

JOSEY
What's in there?

Glory holds it up to show her. Nothing but...

GLORY
Lunch.

JOSEY
What were you expecting?

GLORY
You never know around here.

55 INT. PEARSON MINE - LUNCHROOM - DAY 55

SEVERAL HUNDRED MEN eating. Looks like any high school (or prison) cafeteria, except for the FILTHY FACES and COVERALLS, the HELMETS on the tables next to metal LUNCHBOXES.

Glory and Josey walk in. Josey looks around at the grizzled male faces staring back at her, as Glory continues to talk.

(CONTINUED)

55 CONTINUED: 55

GLORY
... said if we wanna work like a man we can piss like a man. Judy, the other gal driver, got a bladder infection from holdin' it all day.

Josey's barely paying attention, as her eyes scan the room full of men. The stares are downright frightening.

Over in a corner, Sherry is standing with one of the guys. The body language is unmistakable. He's flirting and she's encouraging it. She sees Josey and waves.

Then Josey notices someone else in the room. Glory follows her stare to Hank, seated with a bunch of guys. Josey stares at him long enough for him to feel it. He suddenly looks up, across the lunchroom at his daughter. His look is vacant. He turns back to his friends.

GLORY
C'mon, let's go sit with the girls.

They make their way to the table with the other women. One woman, PEG, mid 40s, watches Sherry say goodbye to her flirt, heading over to the girls' table.

PEG
That girl's in trouble already.

GLORY
Ladies, this here is Josey Aimes.

A heavy woman, 60ish, named BETTY, reaches a hand out.

BIG BETTY
Big Betty. Pleased to meetcha.

GLORY
There used to be two Betty's. Little and Big. *Little* quit.

JOSEY
Why?

BIG BETTY
Too little.

The other girls laugh. Peg high-fives Big Betty.

PEG
(to Josey)
I'm Peg.

(CONTINUED)

55 CONTINUED: (2) 55

SHERRY
(as she sits happily)
And I'm Sherry!

Everyone looks at her like she's an alien. But Sherry's oblivious. She opens her LUNCHBOX and suddenly SCREAMS, pushing away from the lunchbox. Peg sticks her hand into Sherry's lunchbox and pulls out a LARGE PINK DILDO, as LAUGHTER breaks out from the MEN surrounding them.

BOBBY SHARP
Hey, no *gettin' off* in the lunchroom, ladies!

MORE LAUGHTER from the men, as Glory turns to Josey and raises an eyebrow, "What'd I tell ya?"

56 INT. GLORY'S HOUSE - BASEMENT - DAY 56

Kyle is at a workbench, looking down through a large MAGNIFYING GLASS at an old WATCH in his hand. With delicate tools he adjusts the wheels inside.

A DOOR is heard upstairs. Kyle stops what he's doing to listen to the footsteps.

KYLE
Downstairs!

The basement door CREAKS open and Sammy steps softly down the stairs, to where Kyle can see him.

KYLE
Found your way back?

SAMMY
I'm not retarded.

KYLE
Relax, kid. Your first day walkin' home to a new house. What's that on your shirt? Blood?

We now NOTICE dark SPLATTER STAINS on Sammy's shirt.

KYLE
You have a fight?
(off his look)
Too many questions. Got it.

Sammy glances over at the workbench, where several old WATCHES lay in various states of repair.

(CONTINUED)

56 CONTINUED: 56

KYLE
You can look at 'em if you want. That one there is a Hamilton. It's about seventy years old...

SAMMY
Mind if I go watch your TV?

Kyle nods and Sammy walks back up the steps. Kyle ponders for a moment, then turns back to his magnifying glass.

57 INT. RED LOBSTER RESTAURANT - DAY 57

SIX MEN in WHITE SHIRTS and TIES sit around a table, piles of spent lobster shells in front of them. They're completely out of place in this restaurant.

Across the dining room, Josey sits with her two kids. She glances over at the WHITE SHIRTS while her kids are talking.

SAMMY
He's always in the basement with his stupid watches. He's weird.

JOSEY
He's nice. Used to work at Pearson, 'til he hurt his back.

SAMMY
Talked to Wayne yet?

JOSEY
No, Sammy, I haven't talked to Wayne yet.

KAREN
Maybe he'll call us tonight.

Josey shoots a look at Sammy for opening a can of worms.

JOSEY
I don't think so, honey.

KAREN
Why not?

MAN (O.S.)
I think you're one of my girls, right?

(CONTINUED)

57 CONTINUED: 57

The White Shirts have stopped as one of them addresses Josey, who is at a complete loss.

PEARSON
Pardon me, I'm Donald Pearson. I believe you work for me.

She takes in the other men waiting for him.

JOSEY
Josey Aimes. These are my kids, Sammy and Karen.

PEARSON
I was down at the plant today. I remembered your face. Welcome aboard. If you have any problems, you make sure you come see me.

JOSEY
Oh... thank you.

A waitress arrives with their dinner. Pink and red KING CRAB LEGS for the kids and a big STEAK for Josey.

PEARSON
Enjoy your meal.

And with that, Pearson and the other White Shirts leave. Josey smiles to herself, she just met the boss.

JOSEY
Wow, those are the biggest crab legs I've ever seen!

KAREN
Me too!

SAMMY
You've never even seen crab legs before.

KAREN
So? Neither have you.

JOSEY
Before we eat... this is our first time in a nice restaurant and I just want to say something...

SAMMY
Are you gonna cry?

(CONTINUED)

57 CONTINUED: (2) 57

JOSEY
You gonna mind your mouth?
(beat)
I know it hasn't been easy lately. But I really think things are changing...

SAMMY
I knew you were gonna cry.

JOSEY
I'd do anything for you two. You know that, don't you?

KAREN
Yes.

JOSEY
Sammy?

KAREN
Say yes, so we can eat. People are starving in China.

SAMMY
You only say that when you leave food on your plate.

KAREN
Duh. Food is on my plate.

Josey smiles. And as the kids wrangle their crab legs, Josey cuts into the best steak of her life.

BOBBY SHARP (V.O.)
You wanna talk about dignity?

58 INT. COURTROOM - DAY (PRESENT) 58

Bobby is now the one on the witness stand.

BOBBY
I get accused of somethin' like that, and I'm gonna fight for my good name!

BILL WHITE
Mr. Sharp, do you know the difference between consensual sex and rape?

LESLIE CONLIN
Objection!

(CONTINUED)

58 CONTINUED: 58

BOBBY
Hey, when you're havin' a good time like she was, it idn't no rape, that's for damn sure.

59 FLASHBACK - INT. PELLET PLANT - DAY 59

A CRUDE DRAWING ON A WALL - A PENIS IN THE MOUTH OF A WOMAN. UNDERNEATH, IT SAYS, "JOSEY EATS HERE." PULL BACK, WE'RE...

Josey is staring at the drawing, horrified. Then, the SOUND OF LAUGHTER. She turns to find several men HYSTERICALLY LAUGHING at her. Among them is Bobby Sharp.

BOBBY
C'mon, you gotta appreciate talent! Pretty good likeness, I'd say.

One menacing-looking guy, EARL SLANGLEY, walks toward her.

EARL SLANGLEY
Don't think we met yet. I'm Earl.

Josey stares at his outstretched hand, not offering hers.

BOBBY
Be nice now, Josey. Your crew is your life here.

EARL SLANGLEY
Crew gotta have each other's backs.

BOBBY
Like a platoon. We don't take care, somebody might end up hurt.

Another man, RICKY SENNET, stands up. Ricky is 30, bright-eyed, strong build, thick moustache.

RICKY
Alright, fun's over. I'm Ricky.

He offers his hand, which she takes, albeit tentatively.

JOSEY
Josey.

(CONTINUED)

59 CONTINUED: 59

RICKY
Nice to meet you, Josey. Don't worry about these guys. They were raised by apes.

BOBBY
You sayin' my mother's an ape?

RICKY
I've met your mother, remember?

They all break up laughing. Earl approaches Josey. He glances at the pack of CIGARETTES hanging out of her breast pocket.

EARL SLANGLEY
You mind if I have a cigarette?

She reaches for her cigarettes, but he puts a HAND OUT, GRABBING HER HAND.

EARL SLANGLEY
I can get 'em myself.

With his free hand, he reaches for the cigarettes. Slowly, as he grabs for the pack, he makes sure to grab a HOLD OF HER BREAST as well. She RECOILS.

JOSEY
What are you doing?!

EARL SLANGLEY
(stares at her chest)
Full pack. Seems you got enough for everyone there.

Ricky steps in front of Earl, facing him close up.

RICKY
I said that's enough.

Earl and Ricky stare down for a moment, then Earl steps off and walks away. Josey glares at Bobby, and walks away.

60 INT. ARLEN PAVICH'S OFFICE - DAY 60

Taped to the wall behind Arlen is an explicit magazine pullout of a NAKED WOMAN, LEGS SPREAD. Josey sits in a metal chair in front of Arlen's desk.

(CONTINUED)

60 CONTINUED: 60

ARLEN PAVICH
You even know what's goin' on out there? Sweetheart, this country elected a President who's lettin' the world flood our market with cheap steel. We're neck deep in layoffs, mines are closing left and right...

JOSEY
What's that have to do with Earl layin' hands on me?

ARLEN PAVICH
You hearin' a word I'm sayin'? You're takin' jobs where there ain't none to take! These boys aren't your friends! I'm not your friend. You girls got no business here and you damn well know it. But you're not hearin' that, so how 'bout tryin' somethin' new -- work hard, shut your mouth, and take it like a man.

JOSEY
What if I want to talk to Mr. Pearson? He said come to him if I have a problem.

ARLEN PAVICH
You think this is high school? You don't get to see the principal every time a boy pulls your hair...

Arlen's VOICE FADES OUT as JOSEY TURNS HER GAZE TO THE WINDOW overlooking the crusher room below, as we...

DISSOLVE TO:

61 EXT. HIGH SCHOOL FOOTBALL FIELD - DAY 61

Young Bobby and Young Josey stand under the snow-covered bleachers. It's the dead of winter, the football field is empty and blanketed with snow. They're both freezing, but fighting it, as they smoke their cigarettes.

Bobby leans in and tries to kiss her. She pulls away. Not that she doesn't like him, she's just not ready yet.

YOUNG BOBBY
Cock-tease.

(CONTINUED)

61 CONTINUED: 61

YOUNG JOSEY
Fuck you.

She leans in and kisses him. He goes at it, SLOPPY, like a teenager. She pulls away again.

YOUNG JOSEY
Yuck! Dude, you don't have to eat my face.

He's embarrassed, takes a drag of his cigarette.

YOUNG JOSEY
It's cool, just take it easy.

She leans in again and kisses him, gently. Then a LOUD "AHEM" FROM BEHIND THEM. They both jump, turning to find...

MR. LATTAVANSKY.

YOUNG JOSEY
Shit! I mean... Mr. L... you scared the hell out of me.

MR. LATTAVANSKY
You two just bought yourself a Saturday in my classroom.

62 EXT. THE PIT - DAY 62

The giant TRUCKS and DOZERS -- like prehistoric beasts -- are roaming their random patterns across the giant pit.

63 INT. GLORY'S TRUCK - SAME TIME 63

Glory reaches out for the stick shift and she stops... clearly struggling. HER HAND WON'T CLOSE OVER THE SHIFT KNOB. She trembles violently, as she tries to coax her hand to move, but it seems stuck in a CLAW-LIKE STATE. With her good hand, Glory reaches for the RADIO MIC.

GLORY
(into mic)
Uh, Hank, is it alright if I take my break a few minutes early?

64 EXT. THE PIT - SAME TIME 64

Hank stands with another GUY.

(CONTINUED)

64 CONTINUED: 64

HANK
You believe this shit?
(into walkie)
No, it's not alright. You got ten more minutes 'til break.

65 INT. GLORY'S TRUCK - SAME TIME 65

Glory is rubbing her hand as they prattle on over her radio. She's in real pain.

GLORY
(into mic)
You know me, if I didn't have to go, I wouldn't ask.

HANK (V.O.)
(on radio)
You gotta piss, hop out and do it in the dirt like everyone else.

66 EXT. THE PIT - SAME TIME 66

GUY
Let her go. Probably some female shit we don't want to know about.

Hank looks across the pit at her. The look on her face tells him she really needs a break. He softens.

HANK
(into mic)
Fine, go. But I'm countin' every minute.

Glory makes eye contact with Hank before she climbs out.

67 INT. WOMEN'S DRY - DAY 67

Two open LUNCHBOXES sit on the table, half eaten sandwiches next to them. Josey is TAPING UP Glory's wrist for her.

GLORY
Honey, do you have any idea how much artwork of me has adorned these walls? You gotta grow some buffalo skin, you're gonna work in this shithole.

(CONTINUED)

67 CONTINUED: 67

Josey finishes the wrap. Glory's hand is now taped up, like a boxer, with her hand in a CLUTCHING position.

JOSEY
You should see a doctor about this. My mom has arthritis and she never needs her wrist taped up.

Glory ignores her, pulling a glove over the bandaged hand.

GLORY
Promise me something. No more goin' to Arlen. We start bitchin' and moanin' and we're doin' the exact thing these assholes want us to do. Screw that. We can take any shit they dish out. Can't we?

Josey nods her head, hearing it all, knowing she's right.

GLORY
I don't want them to have any reason to get rid of you.

JOSEY
I don't know how I'm ever gonna thank you.

GLORY
Thank me? For what?

JOSEY
For the first time in my life, I make my own money. I can feed my kids, I'm gonna get us our own place. I feel like I'm... I don't know... like I'm really...

GLORY
Living?

JOSEY
Yeah. Living.

68 INT. TEE-GEES BAR AND GRILL - NIGHT 68

A BAND rips through John Hiatt's "Buffalo River Home" as the dance floor bustles with couples dancing.

(CONTINUED)

68 CONTINUED: 68

Glory's at the bar, as she's handed a TRAY OF WILD TURKEY SHOTS. Kyle is at the bar too, with BILL WHITE, who stands out from the crowd in his KHAKI PANTS and WHITE DRESS SHIRT.

KYLE
Don't drink 'em all yourself, huh?

GLORY
Don't dare me.
(to Bill)
You ready to meet my girl yet?

They both look across the dance floor to the TABLE OF WOMEN, including Josey. Bill is a little skittish.

BILL WHITE
Uh... in a little while.

KYLE
Don't let her pressure you. You don't have to do a damn thing.

GLORY
You stay out of this.
(to Bill)
And another thing, if you're really serious about living here again, you'll need at least one stinky cap and a few ratty flannel shirts. You're just too damn clean!

She grins, winks at Kyle, and leaves with her tray of shots.

BILL WHITE
What's wrong with what I'm wearing?

Kyle lifts a pitcher and tops off Bill's mug.

69 INT. TEE-GEES BAR AND GRILL - WOMEN'S TABLE - SAME TIME 69

Glory puts the tray of shots on the table in front of Peg, Big Betty, and Josey.

GLORY
Courtesy of my gorgeous man!

JOSEY
I think I've had enough.

(CONTINUED)

69 CONTINUED: 69

GLORY
Had enough? I'm not sure I've heard that expression before. Anybody?

BIG BETTY
Not in my house!

They all laugh at the ample Betty as she pats her stomach. Josey relents and grabs the shot.

GLORY
(toasts)
To broad shoulders, leather skin, and a cute little beer gut!

BIG BETTY
His or mine?

PEG
Hey, check out our little Barbie Doll out there...

They all look out on the dance floor, where Sherry is dancing close and sexy to a young MINER, while several other guys watch jealously.

GLORY
Lay off her. She's havin' fun.

More laughter as they all toss their shots back.

BIG BETTY
Hey, Glory, who's the guy with Kyle?

They all look back at the bar, at Kyle and Bill laughing.

GLORY
Hands off. He's already reserved for Josey.

JOSEY
I told you, I'm not interested.

GLORY
It's okay. He's a little nervous, too. The divorce is still fresh.

JOSEY
Divorce?! You didn't tell me he was divorced!

(CONTINUED)

69 CONTINUED: (2) 69

GLORY
You're divorced. And you're not damaged goods, are ya?

JOSEY
Hell yeah, I am.

PEG
Hey, I'm married with three kids. If that doesn't make me damaged goods, I don't know what does!

BIG BETTY
I'll drink to that.

Peg and Glory clink glasses and toss another one back.

SHERRY
(suddenly there)
Okay, why am I the only one dancing?

PEG
You call that dancin'?

SHERRY
What do you call it?

PEG
Last time I danced like that, I ended up with twins.

SHERRY
(to Josey and Glory)
Okay, how 'bout the young ladies? You gonna get out there, or what?

GLORY
You bet your ass!

JOSEY
Not me. I gotta make a call...

GLORY
The kids are fine. And I love this song! C'mon!

Glory grabs Josey's hand and pulls her up, joining Sherry out on the dance floor.

70 EXT. WOODS - CLOSE ON LONG SILVER KNIFE - NIGHT 70

DRIPPING WITH BLOOD. CAMERA TILTS UP and WE SEE the MAN carrying the knife. He's wearing a HOCKEY MASK. PULL BACK and we're watching this on a TV SCREEN. We're...

71 INT. GLORY AND KYLE'S HOUSE - NIGHT 71

Sammy and Karen are watching FRIDAY THE 13TH on television. The familiar music (CCH-CCH-HAH-HAH) plays as "Jason" stalks two more teenagers having sex.

KAREN
I don't want to watch anymore.

Sammy hears LAUGHING OUTSIDE. He walks to the window where HE SEES MAC, the neighbor, out on his porch with a couple other guys. It's chilly out, but they're out there drinking and smoking. Mac notices Sammy looking out the window and waves him over.

SAMMY
Watch what you want.

72 INT. TEE-GEES BAR AND GRILL - AT THE BAR - NIGHT 72

Kyle and Bill are still sitting at the bar.

KYLE
She askin' for alimony?

BILL WHITE
Ready for this one, she's offering to pay me alimony.

KYLE
You takin' it?

BILL WHITE
Are you kidding? I already feel like half-a-man. I should wear a mini-skirt, too?

KYLE
I don't get it. You lost a case, big deal. Everyone loses cases, right?

BILL WHITE
Not this kind of case, not in my world.

KYLE
What world is that? New York City? That's not your world.

BILL WHITE
What is? This?

KYLE
Used to be.

(CONTINUED)

72 CONTINUED: 72

Bill looks around the room. In his khakis and white shirt, he stands out like a sore thumb.

BILL WHITE
If you haven't noticed, I don't really fit in anymore.

Earl (the asshole from Josey's crew) sidles up to the bar. Earl and Kyle nod a silent hello. Earl motions to the bartender, who knows what he wants.

EARL SLANGLEY
I hear Glory's new friend is stayin' with you. Got a little *three-way* goin', or what?

Kyle looks at Bill and rolls his eyes.

EARL SLANGLEY
Bitch is on my crew. Ask me, shit's gettin' out of control.

KYLE
Funny thing, I didn't ask you.

EARL SLANGLEY
Still got a smart mouth, dontcha?

KYLE
And you still got a dumb one.

Earl stands up straight, Kyle gets off his stool. These two are about to throw down. Bill tries to step in...

BILL WHITE
Alright, fellas...

EARL SLANGLEY
(sizes Bill up)
What are <u>you</u> gonna do? My taxes?

Earl shoves Bill. Kyle watches him fall back into the bar.

KYLE
Shouldn't have done that, Earl.

EARL SLANGLEY
Do somethin' about it.

KYLE
<u>I'm</u> not gonna do anything...

(CONTINUED)

72 CONTINUED: (2) 72

Before Earl can blink, Bill is up and SMASHES him across the mouth with his fist. Earl tries to take a swing at Bill, but Bill ducks it and lands another one in Earl's eye, sending him to the FLOOR.

KYLE
(to Bill)
Seem to fit in just fine.
(to Earl)
You still don't recognize him, do you, Earl?

ACROSS THE ROOM

Glory and Josey have stopped to watch as Earl's buddies help him up and Bill drops his fists.

GLORY
That's gotta make you feel good, seein' Earl go down like that.

JOSEY
I'd feel better if I was the one who hit him.

GLORY
Earl should know better than to pick a fight with a hockey player.
(off Josey's look)
Billy's sorta famous. Local hero. Broke some records in high school, then got a full ride to Princeton.

Josey looks at Bill a bit differently, as we --

CUT TO:

73 EXT. MAC'S HOUSE - NIGHT 73

HENDRIX'S "HEY JOE" plays ON the RADIO. Sammy stands, tentatively, with Mac and two OTHER GUYS.

SAMMY
Died in the army. I never met him.

OTHER GUY #1
How many husbands did your mom have, anyway?

(CONTINUED)

73 CONTINUED: 73

SAMMY
Just Wayne. My mom and my real dad never got married.

MAC
Sounds like a ranger girl to me!

The Other Guys laugh. Sammy doesn't laugh.

MAC
Easy, kid. We're just messin'.

Sammy looks at the WHISKEY on the table. He reaches over and picks up the bottle. He glances back at Glory's house. The TV flickers blue light on the shades.

74 INT. TEE-GEES - THE GIRLS' TABLE - SAME TIME 74

Back at the girls' table, lots of laughter as Josey seems to have finally loosened up. In fact, she's DRUNK.

JOSEY
Wayne did have one thing goin' for him, though... he was good in bed.

BIG BETTY
Oh, my.

JOSEY
At least that's what his girlfriends told me!

Josey ROARS with DRUNK LAUGHTER and they all join her, tickled by her drunken guffaws.

On the DANCE FLOOR, Glory and Kyle sway to "LOVE ME TENDER," sung longingly by the FEMALE SINGER in the band. Bill walks up to them.

BILL WHITE
I think I'm gonna call it a night.

GLORY
That girl's been waiting all night for you to ask her to dance.

KYLE
Maybe he's not interested.

GLORY
You shut up.

(CONTINUED)

74 CONTINUED: 74

BILL WHITE
Just not up for it tonight.

KYLE
(to Bill)
Go on. Take off. We'll get a beer next week.

Bill nods and crosses the dance floor and past the bar. He stops and turns, looking back across the room to Josey, laughing with the girls. He looks at her for a long moment, sucking up some courage.

BILL WHITE
(mutters to himself)
Aah, what the heck.

He heads back toward her table.

ON THE DANCE FLOOR

Glory nudges Kyle to look.

GLORY
Shows what you know.

BACK AT THE GIRLS' TABLE

Peg clears her throat to signal someone's presence behind Josey. But when WE TURN AROUND WITH JOSEY, WE FIND... RICKY SENNET (the nice guy on Josey's crew).

RICKY
Evening, ladies.

JOSEY
Evening, MAN!

She bursts out laughing again, drunk as hell. Josey doesn't even notice that a few feet behind Ricky, Bill has stopped in his tracks, realizing he missed his moment.

ON THE DANCE FLOOR

Glory watches helplessly...

GLORY
Shit.

(CONTINUED)

74 CONTINUED: (2) 74

BACK AT THE GIRLS' TABLE

Ricky extends a hand to Josey.

RICKY
Feel like dancin'?

JOSEY
Why not.

BIG BETTY
Josey, maybe that's not such a good idea.

RICKY
You all can keep your eyes on us the whole time.

Josey shrugs and grins at the girls and she's off. The women watch as they walk out to the dance floor. Ricky holds Josey at a respectable distance, one hand around her waist, takes her other hand in his. And they dance.

JOSEY
Are you nice, Ricky? You seem nice.

He smiles easily. He is nice.

75 EXT. GLORY'S HOUSE - NIGHT 75

The house is quiet. Kyle's Dodge Charger turns up the driveway. When it parks, Kyle and Glory get out, Glory pulls Josey out of the backseat.

JOSEY
You told me to have fun.

GLORY
I didn't say do it 'til you puke.

KYLE
I'm gonna get the hose.

GLORY
For the car, or for her?

76 INT. GLORY'S HOUSE - NIGHT 76

Karen is asleep on the sofa, an open bag of chips spilled on the blanket draped over her. The TV drones on in the corner.

(CONTINUED)

76 CONTINUED: 76

JOSEY
Great. Where's Sammy?
(picks up Karen)
C'mon, baby, let's get you to bed.

GLORY (O.S.)
Found him.

77 INT. GLORY'S HOUSE - BATHROOM - SAME TIME 77

Sitting on the floor of the bathroom, wearing nothing but his underwear, is a VERY DRUNK SAMMY. He's staring up at Glory... SINGING HENDRIX'S "HEY JOE."

SAMMY
'Hey Joe... where you goin' with that gun in your hand...'

Josey walks up behind her.

SAMMY
'Goin' down to shoot my old lady... I caught her messin' 'round with another man...'

JOSEY
Where are your clothes?

SAMMY
Barfed on 'em.

GLORY
Runs in the family.

SAMMY
'Heeey Joe, I heard you shot your lady down... shot her down now...'

JOSEY
Stop singing that song!

SAMMY
It's a cool song.

JOSEY
No, it's not!

SAMMY
'I shot her down now... shot her down'!

Josey is furious. Glory tries not to laugh.

78 INT. GLORY AND KYLE'S HOUSE - LATER 78

Josey is asleep on the sofa. She stirs. As she gets up, she holds her head. She's in pain. She stumbles to her feet and pads across the carpet toward the cold linoleum of the...

79 INT. GLORY AND KYLE'S HOUSE - KITCHEN - CONTINUOUS ACTION 79

Josey turns on the light, and JUMPS out of her skin! Glory is sitting at the table, an open bottle of Wild Turkey and a half-filled glass in her hand.

JOSEY
Jesus, you scared me!

GLORY
Turn the light off, wouldja?

JOSEY
What time is it? What are you doing up?

Glory just shrugs and takes a sip of her Whiskey.

GLORY
I have a daughter.
(off Josey's shock)
Jessica. She turns eight tomorrow... today.

Josey sits down quietly. Glory can't even look at her.

GLORY
I'd moved back to Gavison with this guy. He took off after I had the baby. I was broke as hell -- couldn't even make the rent -- and I had a three month old baby! Hell was I supposed to do?! I'm not like you. I was never gonna be mom of the year.

JOSEY
Mom of the year? My son is in there hiccupping in his sleep.

Glory unfolds her hands and produces a small wallet-sized PHOTO. It's a grade-school portrait of a LITTLE GIRL.

(CONTINUED)

79 CONTINUED: 79

GLORY
Her new mother is Chinese. So one day Jessie asked why she looked different. So they told her. And then she wanted to know where she came from. And these people love her so much...
(holding back a tear)
... that they want her to know too. Eight years old and she had the guts to write that letter. Too bad I don't have that kinda steel.

JOSEY
You got more steel than anyone I know.

GLORY
I can't be her friend! I paid at the door, you know?! Can't do it again!

Josey puts the photo back in Glory's hand, which she grips tightly. Then Josey puts her hand over Glory's.

80 INT. JOSEY'S PICKUP TRUCK - DAY 80

Sammy sits in the passenger seat with giant sunglasses on. He's very HUNG OVER. Josey is driving, equally miserable. And Karen sits between them.

KAREN
Will I get my own bedroom!

Josey and Sammy both snap their heads to Karen.

JOSEY
Please, Karen... no screaming.

SAMMY
Seriously.

JOSEY
Zip it. Nobody's talkin' to you.

SAMMY
Then why am I even here?

JOSEY
'Cause you're still part of this family.

(CONTINUED)

80 CONTINUED: 80

SAMMY
Oh, now we're a family?

JOSEY
Hell's got into you lately?

81 INT. EMPTY HOUSE - DAY 81

A REAL ESTATE AGENT, a 60ish MAN in a nice sweater and jeans, stands in the empty box of a house, as Josey, Sammy, and Karen look around.

JOSEY
There's no way I can come up with twenty percent down.

REALTOR
Can you do ten?

JOSEY
Five?

REALTOR
He's pretty motivated to sell. Maybe we can work something out.

JOSEY
What do you guys think?

KAREN
Definitely. Take it!

SAMMY
I think it sucks.

JOSEY
Someday you're gonna beg me to forgive you bein' such a horse's ass on the biggest day of my life.

Josey walks to the window, proudly looks out at her front lawn. CAMERA PULLS BACK, OUT THE WINDOW, so we can see JOSEY FRAMED BY HER NEW HOUSE.

82 INT. PELLET PLANT - DAY 82

Josey talks with Ricky.

JOSEY
And the kids get their own rooms, which means I get my own room...

(CONTINUED)

82 CONTINUED: 82

RICKY
How 'bout we celebrate? Friday night?

JOSEY
Can't. Sammy's first real game is Friday night. You wanna come?

RICKY
Oh... actually, I don't know if I can deal with the whole *kids* thing.

JOSEY
Then you can't deal with me, 'cause I've got two kids and they're not going anywhere.

RICKY
Aw, c'mon... I'm just sayin' I...

Standing off near the entrance to the room is Bobby Sharp. He's watching them.

BOBBY
Hey, Josey! Let's go!

Josey shrugs at Ricky, "Sorry, that's the way it is."

83 INT. THE CONCENTRATOR - DAY 83

Bobby leads Josey into the Concentrator room and the mouth of the CONVEYER TUBE. That's the aforementioned "shitty-ass" aluminum tube that Arlen told the women about.

BOBBY
First, I want to apologize for some of the shit we've been givin' you.

Josey is suspicious, but she listens.

BOBBY
We're just not used to having a woman on the crew. I had a talk with the guys and we're gonna give it shot.

JOSEY
Give what a shot?

(CONTINUED)

83 CONTINUED: 83

BOBBY
You know, having a woman around. Bein' a little more... sensitive, and what not.

She's clearly horrified by this guy, but she holds her tongue. He looks out into the tube.

BOBBY
The conveyer tube is about the worst job in this place, but we've all done it. You gotta walk two hundred yards up that tube -- that's two football fields. You make sure nothin' fell off the conveyer, nothin's cloggin' the works. And if all's smooth-in-the-tube, you just initial the clipboard and come on home.

Josey nods and takes a step into...

84 INT. CONVEYER TUBE - DAY 84

She steps into the long, narrow, aluminum tube. Enough room to walk next to the deafeningly loud conveyer. She looks back at smiling Bobby, motioning her onward.

BOBBY
Go on. Nothin' to be scared of.

His sickening grin only makes Josey more scared. She enters the tube -- lit only by the occasional hanging bare LIGHT BULB and the SUNLIGHT that seeps in slightly through the seams in the aluminum sheets.

BOULDERS tremble atop the conveyer next to her, the thunderous noise BOUNCING off the aluminum around her.

Josey gathers her wits and stands up straight. She looks up the tube, toward the darkness that awaits. Surreal and ominous, she starts walking, periodically looking back where she came, back at the disappearing bright light of the pellet plant. And the further she gets from the hot breath of the pellet plant, the colder she gets.

As her eyes adjust to the lack of light, she squints at the occasional SUNLIGHT splitting the seams of the sheet metal walls, pouring in where the metal peels back from its joists.

(CONTINUED)

84 CONTINUED: 84

Josey continues to walk next to the conveyer, ducking under the hanging light bulbs when she passes them. She looks back suddenly, maybe HEARING something behind her (ridiculous since it would be impossible to hear anything but the bouncing conveyer next to her). Nobody behind her, she continues to walk.

Way up in the distance ahead of her, there is bright, white, light. As Josey gets closer, she can see that it's the end of the tube.

She approaches the end, where the sunlight from the outside is now startlingly bright. The conveyer ends here, dropping the tailings off the edge of the tube.

As Josey looks down, where the rocks fall, she gets suddenly dizzy, stepping back away from the edge. The rocks seem to fall for miles -- although it's maybe a couple hundred feet -- CRASHING on the pile in the giant crater below. Some smash to pieces, some just roll down the pile to the canyon-like hole in the ground. It's a fascinating, TERRIFYING, view.

Josey finds the clipboard dangling from a hook, waving slightly from the wind. She initials the clipboard, then turns and... SCREAMS. BOBBY SHARP IS STANDING RIGHT THERE.

BOBBY
(laughs)
Scare ya? I just came out to make sure you were okay. First time out here can be a little freaky...

Bobby looks down the chute to the crater below.

BOBBY
Can you imagine falling down there? Nobody'd ever find you. Two minutes, you'd have a half-ton of rock on top of you.

Josey backs away, terrified.

BOBBY
First few times I came out here, I hated it. Then I realized that I could just stand out here for a while, smoke a joint. Nobody'd be the wiser. I mean, we're totally fuckin' alone!

His grin repulses her.

(CONTINUED)

84 CONTINUED: (2) 84

BOBBY
You know, Josey, I think the best thing for you and me is to just put the past behind us and start fresh.

JOSEY
Okay.

BOBBY
I mean, we had a little thing goin' way back when, remember? I was one horny-ass kid, wasn't I? Still am, I guess!

Josey looks back up the tube, toward the plant. The light is so far away...

BOBBY
So, what do you say? You wanna... I don't know... kiss and make up.

JOSEY
I just want to go back. Could I just go back... please.

She tries to sneak by him, but HE BLOCKS her way.

BOBBY
Why would a girl like you want to come work in a shithole like this?

JOSEY
I just... I just want to go back.

BOBBY
Kiss me and I'll let you go.

JOSEY
I don't want to...

Tears begin to stream out of her eyes.

BOBBY
What are you crying for? Am I hurting you?

JOSEY
No... I just... please.

He takes his arm down off the wall.

(CONTINUED)

84 CONTINUED: (3) 84

BOBBY
Fine. Suit yourself. But you're the one missin' out.

She hesitates, scared to try and pass him.

BOBBY
Go on, then. Nobody's keeping you.

He steps out of her way. She squeezes past him, carefully, but can't help brushing up against him. He mockingly holds his hands in the air, as if to taunt, "not touching you."

She starts to walk quickly. Bobby grins as she goes. She quickens her pace even more. Tears are streaming down her cheeks. She looks back. The darkness swallows Bobby's grinning face as she gets further away.

Now RUNNING, SOBBING, she smacks into the occasional hanging light bulb, stumbling, but she keeps running. Her footsteps clanging the aluminum beneath her. She runs toward the light of the plant. Running, sobbing, running.

ARLEN PAVICH (V.O.)
It was pretty typical behavior, you wanna know the truth.

85 INT. COURTROOM - DAY (PRESENT) 85

Arlen is on the witness stand.

LESLIE CONLIN
What do you mean, *typical*?

ARLEN PAVICH
Josey made a lotta mountains from molehills. Always misconstruing things. Paranoid stuff. She was pretty emotional.

LESLIE CONLIN
When she told you what happened out in the conveyer tube, what did you do?

ARLEN PAVICH
I yanked Bobby into my office for a sit-down. He told a much different story. He said she...

(CONTINUED)

85 CONTINUED: 85

BILL WHITE
Objection. Hearsay.

JUDGE HALSTED
Sustained.

LESLIE CONLIN
Mr. Pavich, how do you know who to believe in a situation like that?

ARLEN PAVICH
Look, men'll always walk the line. That's human nature. When they step over is when most gals'll give 'em a slap on the hand, get 'em back on their side of that line. That's how men and women been handling their problems since Adam and Eve.

The court reporter's FINGERS TAP along to Arlen's testimony as, once again, JOSEY'S GAZE TURNS TO THE WINDOW.

The SOUND of the TAPPING CROSS FADES with another TAPPING as we --

DISSOLVE TO:

86 FLASHBACK - INT. CLASSROOM - DAY 86

A PENCIL is tapping away on a desk. It's young Bobby, bored out of his mind. Young Josey gazes out the classroom window at the empty football field beyond. Mr. Lattavansky looks up at the CLOCK on the wall...

LATTAVANSKY
Okay, guys, that's it.

YOUNG BOBBY
I'm outta here.

He jumps out of his seat, as Young Josey collects her things.

YOUNG BOBBY
(to Josey)
Hey, you wanna ride?

Lattavansky watches Bobby, who he clearly doesn't like.

(CONTINUED)

86 CONTINUED: 86

LATTAVANSKY
Josey, stay a moment, would you? I'd like to have a word with you.

Josey rolls her eyes as Young Bobby shrugs and goes.

YOUNG BOBBY
Later.

87 ON TELEVISION SET 87

ANITA HILL TESTIFIES BEFORE CONGRESS.

ANITA HILL (ON TV)
He spoke about his own sexual prowess, the size of his penis... pornographic materials he'd seen depicting group sex and...

The small TELEVISION SET is in...

88 INT. JOSEY'S PARENTS' HOUSE - KITCHEN - NIGHT 88

Josey (grown-up) sits at her parents' kitchen table, watching the TELEVISION on the counter top.

ALICE (O.S.)
That poor man's family...

Alice enters.

JOSEY
You don't believe her?

A CAR PULLS UP OUTSIDE. Alice shuts OFF the TV, nervously pressing her dress with her hands.

ALICE
That's your father. I'll let him know you're here.

JOSEY
You mean you'll warn him.

Josey sits and listens as Alice walks outside. She can make out the MURMUR of her parents talking. A moment later, the front door opens again and HEAVY FOOTSTEPS enter the kitchen.

JOSEY
Sammy has a game on Friday. I know he'd like you to be there.

(CONTINUED)

88 CONTINUED: 88

HANK
I don't think that's a good idea.

JOSEY
You afraid one of your buddies might see you with a *mining whore*? That's what they're calling me now, isn't it?

HANK
What'd you expect?

JOSEY
I don't expect their kids to be beatin' on my son for it.

HANK
What are you talking about?

JOSEY
Think they don't bring that garbage home? Teach it to their kids?

HANK
You're the one puttin' him through this. You can quit anytime.

JOSEY
We got a house, Pop. Got the loan and everything.

HANK
You want me to congratulate you?

JOSEY
You act like I'm stealing. I work damn hard every day, same as you!

HANK
Oh, now you're the same as me?

JOSEY
No, there's a few differences. You don't go to work scared of what they're gonna write about you on the walls, or what kind of disgusting thing you'll find in your locker. You don't gotta be scared that one of these days you'll come to work and get raped!

Hank SMASHES his fist on the counter. Josey shudders.

(CONTINUED)

88 CONTINUED: (2) 88

JOSEY
I'm the one had the baby, Pop. I'm the one had to move away, start over at sixteen. So how come you're the one still hates the world?

89 EXT. HOCKEY RINK - DAY 89

ICE SKATES SKID... a HOCKEY STICK SMACKS A PUCK... A DIRTY UNIFORM SMASHES INTO THE CLEAR PLASTIC WALL...

The players may be 12 and 13-years-old, but the game is fearsome. The crowd goes wild -- PARENTS SHOUTING at their kids, at the coach, the ref, and at each other.

In the stands, JOSEY winces as SAMMY take a BODY CHECK.

KAREN
Pass it to Sammy!

Sammy is wide open, but doesn't get the pass.

KAREN
Glory!

Glory is squeezing her way in from the aisle. Josey looks down the stands to see Kyle and Bill White.

JOSEY
(to Glory, re: Bill)
What are you doing, bringin' him?

GLORY
If at first you don't succeed...

Down at the bottom of the stands, a MAN walks his young SON over to Bill.

MAN
You're Bill White, aren'tcha?

Kyle pats Bill on the back and leaves him, making his way up the stands. From Josey's seat in the bleachers, SHE WATCHES Bill talking to the man and his son. Bill shakes the young boy's hand, musses his hair.

JOSEY
What's all that about?

GLORY
I told you, he's famous.

(CONTINUED)

89 CONTINUED: 89

KYLE
They got a picture of him in the Hockey Hall of Fame.

Bill now slides down the row next to them.

GLORY
Josey, I don't think you and Bill met yet, did you?

JOSEY
(bullets at Glory)
No, actually, we haven't.

They shake hands awkwardly.

BILL WHITE
(looks to the ice)
Which one's yours?

KAREN
Number 12! He's the best one!

GLORY
(sotto to Josey, re: Bill)
Tell me he idn't *oh, for cute*?

JOSEY
Get a new project. I'm fine.

Kyle sits next to Karen, eyes her hot dog.

KYLE
How 'bout a bite for your pal?

Karen happily offers it to him. He CHOMPS IT.

KAREN
Hey! You ate the whole thing!

KYLE
Sucker.

He grins, mouthful of relish. She punches his arm.

KYLE
Ouch! Get over here!

She giggles as she darts away from him. Josey, meanwhile, NOTICES SOMEONE ELSE down the stands.

JOSEY
Well, look at that.

(CONTINUED)

89 CONTINUED: (2) 89

HANK AND ALICE. As they take their seats, Alice sees Josey and waves, indicating that they're going to sit down there. Josey nods. Hank looks back only briefly before he sits.

GLORY
Good for him.

BAM! Two players hit the WALL. Josey looks down just in time to see Sammy steal the puck and make a dash.

JOSEY
Oh, God...

KYLE
Inside, Sammy!

BILL WHITE
Get off the boards!

Sammy gets slammed into the wall, losing the puck.

JOSEY
Jesus... I hate this game.

BILL WHITE
Kid's pretty quick on the ice.

JOSEY
Wayne coached his team for a little while back in Benson. Had him doing sprints every day.

GLORY
Wayne's her ex. We don't like him.

JOSEY
Only good thing Wayne ever did for him was make him a fast skater.

Kyle and Bill are suddenly on their feet shouting.

KYLE
Jesus, ref! How 'bout a penalty!

BILL WHITE
Open your eyes!

Glory looks up at them, smirking at Kyle.

KYLE
Kid *sticked* Sammy!

(CONTINUED)

89 CONTINUED: (3) 89

BILL WHITE
Decapitated is more like it!

GLORY
(mimics Kyle's voice)
'I'm gonna be bored out of my mind.'

KAREN
Why won't they pass it to Sammy?! He's wide open!

BILL WHITE
She's right.
(yells to the game)
Pass it to Sammy!

90 INT. HOCKEY RINK - ON THE ICE - SAME TIME 90

One of Sammy's teammates, NUMBER 3 is in trouble on the boards, but could get it to Sammy, who is largely ignored.

SAMMY
Pass it out! Pass it out!

He ignores Sammy, pointedly, until the puck is stolen and SLAPPED down to the other side of the ice.

91 INT. HOCKEY RINK - BLEACHERS - SAME 91

Bill shrugs and turns to Josey.

BILL WHITE
None of them want to pass anymore. They all want to be Gretsky.
(to Josey)
Want some chili?

JOSEY
Sure. I'll go with you.

KAREN
But you said before you weren't hungry!

Josey turns a faux "evil eye" at her.

92 INT. HOCKEY RINK - ON THE ICE - SAME TIME 92

Sammy skates up to his teammate, Number 3.

(CONTINUED)

92 CONTINUED: 92

SAMMY
You saw me open! Why didn't you pass it?!

NUMBER 3
My father woulda killed me if I let you score off my assist.

SAMMY
Why?!

NUMBER 3
You know, all that mine crap. Sorry, bro.

Number 3 skates away as the coach waves Sammy over.

93 INT. HOCKEY RINK - CHILI STAND - SAME TIME 93

Josey and Bill are warming their hands with steaming Styrofoam cups of CHILI.

BILL WHITE
I guess I didn't trust hockey to take care of me my whole life...

Josey makes eye-contact with Sammy, who's coming off the ice to sit on the bench, which is only twenty feet away from her. She waves and gives him an enthusiastic THUMBS-UP. He just glares at her and sits down, as Bill continues talking.

BILL WHITE
I figured it was enough that it gave me a good education. So, after I got a law degree, I moved up to New York...

JOSEY
God, I've always wanted to go to New York City. Why the heck would you ever come back here?

BILL WHITE
Needed to kinda regroup.

JOSEY
Yeah, me too.

They both look at each other. Maybe they have something in common.

A WOMAN suddenly appears next to them.

(CONTINUED)

93 CONTINUED: 93

WOMAN
You Josey Aimes?

JOSEY
Yes.

WOMAN
Stay the hell away from my husband!

BILL WHITE
Hey, hey. Calm down...

WOMAN
Goddamn *mining whores*!

Everybody around them has turned to look. Josey is mortified. She can't even talk. Up in the bleachers, Glory has seen what's happening and stands.

WOMAN
You just keep away from Bobby, you know what's good for you!

JOSEY
Bobby Sharp? What are you talking about...

WOMAN
Tossin' your ass around lost you your own marriage. Don't think I'm gonna let you mess with mine!

The Woman turns heel and walks away. Josey turns to meet Bill's eyes. He feels awful for her. She's completely humiliated. And everyone has stopped to stare.

Josey turns to look up at Glory and Kyle... and Karen. They're all standing silently. Josey's eyes descend the stands and land on Alice and Hank.

She turns again and sees the PLAYERS on the bench, all staring... including Sammy.

94 EXT. HOCKEY RINK - NIGHT 94

Game's over and all the parents and kids are walking out to the parking lot. Josey is standing by her car with Glory, Kyle, and Bill White. She is obviously very distraught.

(CONTINUED)

94 CONTINUED: 94

GLORY
Arlen probably put it to him. And that was his story.

KYLE
Best you could do is ignore the whole thing.

JOSEY
My father, my kids... Jesus Christ.

Josey looks across the lot at Karen, who grins as she animatedly talks to Alice and Hank. Hank occasionally looks over at Josey, clear contempt on his face.

JOSEY
(to Bill)
You're a lawyer. Can somebody say things -- do that to me -- in front of the whole goddamn world like that?

BILL WHITE
Only if it's true. Otherwise it's *slander.*

JOSEY
'Course it's not true! He's the one came on to me!

GLORY
What are you gonna do, sue him?

JOSEY
Why not? He deserves it.

BILL WHITE
Probably not worth the energy.

KAREN
(bounding up)
Hey, Mom, when Sammy comes out, can we get ice cream?

Josey glances back over to her parents, now driving away.

JOSEY
Sammy better come out soon or he's gonna get his ass kicked.

A 13-year-old GIRL walks up. Her name is STACEY.

(CONTINUED)

94 CONTINUED: (2) 94

STACEY
Miss Aimes? Hi, I'm Stacey. Sammy's girlfriend?

JOSEY
Sammy has a girlfriend?

STACEY
Sammy says you should leave. He's gonna stay at my house tonight.

JOSEY
Really. And where is Sammy?

STACEY
He's over there in my mom's car.

Stacey points to a OLDSMOBILE STATION WAGON across the lot. Sammy is sitting in the back seat.

STACEY
My mom said it's okay.

JOSEY
That so? Well Sammy's mother says it's not okay.

GLORY
Josey, wait...

But it's too late, Josey's storming across the parking lot toward Stacey's mother's car, YELLING at Sammy.

JOSEY
Get out of the car!

STACEY'S MOTHER
He's very upset, maybe he...

JOSEY
Lady, don't tell me about my son.

STACEY'S MOTHER
Don't you think you've put him through enough tonight?

Josey is losing it. She rips open the back door.

JOSEY
Let's go! Now!

SAMMY
No!

(CONTINUED)

94 CONTINUED: (3) 94

She pulls him hard, pulling him out of the car. He falls on the ground. By this point, everybody in the lot is watching.

SAMMY
Get the hell away from me!

She SLAPS HIM hard across the face, knocking him back to the ground. Stacey's Mother gasps. Bill winces.

SAMMY
You're just what they say you are!

She HITS HIM AGAIN, AND AGAIN...

JOSEY
You don't talk to me like that!

He shields his face from her as she keeps hitting him. Glory rushes up behind her, grabbing her arm.

GLORY
Josey, stop! Enough!

JOSEY
Mind your business!

GLORY
Everyone's watching...

JOSEY
You're gonna tell me how to be a mother now? With all your personal experience?!

That hit Glory like a punch in the gut. Kyle puts a hand on Glory's arm and gently pulls her back.

JOSEY
(to everyone else)
Want a show?! That what you want! Well, you all can just go to hell!

Sammy fights tears as Josey drags him to the pickup.

JOSEY
Karen, in the car! Now!

Karen, sobbing, obeys, passing Bill as she gets in the truck.

JOSEY
(to Sammy)
In the goddamn car!

(CONTINUED)

94 CONTINUED: (4) 94

Sammy is a sea of anger, humiliation, hatred. Josey gets in and REVS the ENGINE. Glory, Kyle, and Bill can only watch sadly as the truck kicks up gravel, speeding out of the lot.

95 EXT. JOSEY'S HOUSE - NIGHT 95

Josey's pickup pulls in the driveway. She doesn't even look at Sammy and Karen as they get out of the car and walk up to the house.

Karen looks back at her mother, still sitting in the driver's seat, then turns and disappears into the house. Josey suddenly breaks down, horrified at her own behavior.

TIME DISSOLVE TO:

96 INT. PICKUP TRUCK - NIGHT 96

Josey. Still in the truck staring up at her darkened house...

TIME DISSOLVE TO:

97 EXT. JOSEY'S HOUSE - MORNING 97

Before sunrise, a soft, white glow has descended on the damp streets and Josey's dream house. The pickup truck sits in the driveway, windows frosted an opaque gray...

98 INT. PICKUP TRUCK - SAME TIME 98

Josey is sleeping, her coat pulled tight, knitted hat pulled down over her ears. Suddenly, a KNOCK on the window. Josey stirs, then wakes. She RUBS A HOLE in the FROSTED WINDOW. Staring down at her is GLORY. Josey opens the door.

JOSEY
What are you doing here?

GLORY
What am I doing? Your daughter called me, worried about you.

JOSEY
Oh my God... are they okay?!

Josey starts for the house, but Glory stops her.

(CONTINUED)

98 CONTINUED: 98

GLORY
They're fine. They're getting dressed for school. You, on the other hand, slept in your car. Lucky you didn't freeze to death.

JOSEY
Glory, I'm real sorry for what I said. I don't have any right to...

GLORY
No, you don't.

Glory glares at her, still pissed.

JOSEY
I've only been there a few months and look what it's doing to me.

The front door of the house opens and Sammy appears. He bounces down the steps and heads in the other direction.

JOSEY
Sammy, wait...

SAMMY
Got school.

He doesn't even look at her as he heads off.

JOSEY
Shit.

Josey keeps watching him. He disappears around the corner. Josey puts a hand to her mouth, she's about to lose it. Glory looks at her, finally softening.

GLORY
C'mere...

Glory puts her arms around Josey, holding her friend.

PEG (V.O.)
After that she kinda lost it...

99 INT. COURTROOM - DAY (PRESENT) 99

Peg is now on the witness stand, Leslie Conlin questioning.

LESLIE CONLIN
What do you mean, *lost it*?

(CONTINUED)

99 CONTINUED: 99

PEG
Ranting all the time about how we shouldn't take it anymore, how the company wasn't protecting us, the union wasn't protecting us...

LESLIE CONLIN
What did she think you needed protection from?

PEG
Don't know.

LESLIE CONLIN
Did you have any problems getting along with the men at the mine?

PEG
I didn't bother them, they didn't bother me.

100 INT. PRIMARY CRUSHER - DAY 100

Peg sits in the control booth overlooking the primary crusher. WE WATCH her FROM INSIDE the crusher room, THROUGH the large glass window that frames her.

She robotically pulls a LEVER every time a BOULDER rolls under the crusher mechanism, causing the giant machine to PULVERIZE IT into smaller chunks.

Now...

FROM PEG'S POV

WE WATCH TWO MEN walk by, inside the Crusher Room. One of them glances over AT Peg and LAUGHS. He nudges the other GUY to take a look. He LAUGHS too.

BACK TO SCENE

Peg doesn't know what's going on, but she ignores them. She just continues to pull the lever, continues to wait for the next boulder to appear.

Now on the other side of the crusher room, a FEW MORE GUYS appear in a doorway to stare at Peg. They're all GIGGLING like children. They wave a couple other GUYS in. Now there's about EIGHT... then TEN.

(CONTINUED)

100 CONTINUED: 100

It's now impossible for Peg to feel comfortable, but she continues to try and avert her eyes from them.

Then Peg SEES Sherry push her way through the small crowd that's gathered. And it's obvious that SHERRY IS MORTIFIED at what she sees. Now Peg is alarmed.

CUT TO:

SHERRY'S POV

Peg is framed in the control room window. Underneath the window are WORDS PAINTED on the wall:

BLOWJOB $5

(SWALLOW 50 Cents)

BACK TO SCENE

Sherry runs across the Primary Crusher room and into the door next to Peg's window. WE WATCH THROUGH the glass as Sherry talks to Peg. Peg looks back through the window at the MEN. The guys burst, HOWLING WITH LAUGHTER.

Peg stands up and walks out the door of the control room, into the primary crusher room, and runs in the other direction, out another door, away from the ridicule.

101 INT. JOSEY'S HOUSE - LIVING ROOM - NIGHT 101

Josey, Big Betty, Peg, and Sherry all sit in the living room. Spread out around the coffee table are various COSMETICS by a company called SPRING RAIN.

JOSEY
It's the same thing they've been talking about on the news every day. *Sexual Harassment.*

Nobody is really listening. They're all sampling the various creams and cosmetics. Josey looks at her watch, frustrated.

BIG BETTY
Hey, Sherry, what's this one do?

THE PHONE RINGS. Josey walks to the kitchen.

SHERRY
Exfoliator. Eleven ninety-nine...

102 INT. JOSEY'S KITCHEN - SAME TIME 102

Josey is on the phone.

JOSEY
But, I need her here.

INTERCUT WITH:

103 INT. GLORY AND KYLE'S KITCHEN - SAME TIME 103

KYLE
It's a bad flu. She's real sick.

JOSEY
Can I talk to her?

KYLE
Josey, she's not coming. Now, I gotta go. Bye.

HE HANGS UP THE PHONE. She stares at the phone a second. She takes a deep breath and walks back in the other room.

104 INT. JOSEY'S HOUSE - LIVING ROOM - CONTINUOUS ACTION 104

JOSEY
Glory's got the flu.

SHERRY
My girlfriend has it. Bad one.
(points to a bottle)
That there is a cleanser. It has papaya and cucumber...

BIG BETTY
I think I'd rather eat it.

JOSEY
Guys, what I was trying to say before was that I just think someone needs to tell Pearson what's going on.

PEG
And what do you get outta this?

JOSEY
I just want to make things better.

PEG
Not you. I'm talking to Sherry.
(to Sherry)
How much do you get paid to sell this stuff?

(CONTINUED)

104 CONTINUED: 104

SHERRY
Five percent of each sale.

BIG BETTY
Wow, good for you.

PEG
Well, don't expect to get rich from me. I'm not buyin'.

JOSEY
What about what they did to you, Peg? Don't you want to...

PEG
That's my business.

JOSEY
It's all of our business. It's happening to all of us.

BIG BETTY
(regarding cleanser)
Will it get all the soot off my hands?

Sherry holds up her SPOTLESS HANDS. Josey is at wit's end.

PEG
Pass that stuff over here...

Front door opens and Sammy enters, crossing the room.

JOSEY
Hey, wanna say hello to our guests?

He disappears to his bedroom. Josey is clearly embarrassed.

BIG BETTY
Honey, I been there with mine.

PEG
I'm still there with mine.

SHERRY
Still where? I don't get it.

The three moms share a knowing smile.

JOSEY
We were talking about sexual harassment.

(CONTINUED)

104 CONTINUED: (2) 104

SHERRY
I'll tell you one thing, I'm gettin' sick of having my ass grabbed by a bunch of old men.

PEG
Maybe you've been asking for it, ever think of that?

SHERRY
Fuck you, Peg.

PEG
You could quit tomorrow, go sell your face cream. I need my job!

SHERRY
You don't know shit about me. I need this job as much as you!

BIG BETTY
What would you even say to Pearson? That we've been sexually harassed? He'd laugh you out of his office.

PEG
Not to mention what the guys would do to us. All that 'never rat on a brother' crap.

JOSEY
The union oath also says to treat fellow members with respect. Where's our respect?

Everyone gets quiet. They all look at each other.

JOSEY
So, who's coming with me? To see Pearson?

105 INT. DONALD'S PEARSON'S OFFICE - DAY 105

Donald Pearson sits at a conference table with Arlen and three other men in WHITE SHIRTS and ties, when the door opens and Josey steps in. She's extremely nervous.

PEARSON
Miss Aimes. Sorry to keep you waiting so long. Please, sit...
(indicates an empty chair)
I asked a few of my colleagues to sit in, if you don't mind. I believe you know Mr. Pavich.

(CONTINUED)

105 CONTINUED: 105

JOSEY
Yes, Mr. Pavich is the one who said I had to take off a day of work to come see you.

ARLEN PAVICH
I didn't want this to waste your time, sir.

PEARSON
I appreciate that, but it's not a waste at all. Miss Aimes has a problem and we're gonna solve it.

JOSEY
Thank you, Mr. Pearson. That's really... that's great. If you don't mind, I brought some notes...

As she takes out a folded piece of paper, her eyes dart around to the other white shirts, who still haven't said anything, still haven't introduced themselves, and stare at her expressionless, making it all the more intimidating.

JOSEY
I'm kinda nervous and I just want to make sure I remember everything.

PEARSON
Excuse me. Josey... do you mind if I call you Josey?
(as she nods)
I'd like to make this easier for you, if you don't mind. I already know what you're going to tell me. I've been well briefed...

JOSEY
Yes, but...

PEARSON
Please. I think you'll be pleasantly surprised.

JOSEY
Okay...

(CONTINUED)

105 CONTINUED: (2) 105

PEARSON
The current union contract requires that an employee provide us with two weeks notice before leaving his position. However, given how obviously emotional this has been for you, we're willing to do something special in this case.
(smiles warmly)
We've decided to waive the two-week requirement and allow you to tender your resignation, effective immediately.

JOSEY
What?! My resig... no, I don't...

PEARSON
Mr. Pavich will take care of the details.

ARLEN PAVICH
Be happy to.

JOSEY
No... I don't want to quit! I need this job! I'm not quitting!!

PEARSON
Then I suggest you spend less time stirring up your female coworkers, less time in the beds of your married male coworkers, and more time finding ways to improve your job performance.

Josey is stunned, as he casually turns to the white shirts.

PEARSON
Does anyone else have anything to add? Good. Josey, thank you again for making the drive down here. If you don't mind, we have other business.

They all stare at her as she quietly stands up. As she trembles to pick up her PURSE, she DROPS IT, it's contents spilling on the floor. She shakes as she gathers her things, with no help from the men. Finally, she stands and leaves.

106 EXT. THE PIT - DAY 106

A PORTA-JOHN STANDS ALONE ON A STRIP OF RAW EARTH. Sherry approaches the PORTA-JOHN. A FEW GUYS stand near it.

GUY #1
Sherry, Sherry, quite contrary,
kiss my ass, it's really hairy.

SHERRY
Real funny guy.

GUY #2
What are you doin' in the pit?

SHERRY
Fillin' in for Glory while she's
out.

GUY #1
Just in time to use your new
porta-*jane?*

GUY #2
They fired Andy Fleder to pay for
it. All because your cunt friend
Josey went bitching to Pearson.

GUY #3
You don't mind, we each took a big
dump in that thing this morning?

SHERRY
Charming.

She opens the door of the porta-john and slips inside.

107 INT. PORTA-JOHN - CONTINUOUS ACTION 107

Sherry is inside the blue plastic cylinder. Turning around on the wet, muddy floor, she takes a few pieces of the damp toilet paper and lays them down on the toilet seat.

OUTSIDE WE HEAR A DOZER ENGINE FIRE UP AND APPROACH RAPIDLY. BAM! THE PORTA-JOHN SHAKES, KNOCKING SHERRY INTO THE PLASTIC WALL. SHE GATHERS HER WITS AND TRIES TO PUSH THE DOOR OPEN, BUT IT WON'T OPEN...

108 EXT. THE PIT - SAME TIME 108

A DOZER PUSHES THE PORTA-JOHN DOOR. Sherry is TRAPPED.

(CONTINUED)

108 CONTINUED: 108

GUY #1
Turn the fucker over!

The DRIVER grins maliciously, SLAMMING the SHIFT FORWARD, NUDGING THE PORTA-JOHN, TILTING IT.

Another GOOD GUY runs over.

GOOD GUY
Hey! What the hell is going on?!

GUY #2
They got Sherry in the portajohn!

109 INT. PORTA-JOHN - SAME TIME 109

Sherry BRACES herself against the plastic walls.

SHERRY
Cut it out! It's not funny!

SHE FALLS as the PORTA-JOHN LANDS ON ITS SIDE.

110 EXT. THE PIT - SAME TIME 110

A FEW OTHER GUYS have gathered, cheering on the DRIVER.

GOOD GUY
Hey! That's enough! Let her out!

GUY #2
Fuck that! Flip it over!

They all SHOUT to FLIP IT, drowning out the Good Guy, who keeps yelling for them to stop.

Caught up in the excitement, the driver pushes the SHOVEL of the dozer under the bottom of the porta-john, LIFTING IT UPSIDE DOWN.

The DOOR FALLS OPEN, and EVERYTHING FALLS OUT. Sherry tumbles out onto the ground, along with gallons and gallons of BLUE CHEMICAL, HUMAN WASTE, SOGGY TOILET PAPER. The GUYS CHEER as Sherry groans and WRETCHES. The Good Guy rushes over to her. He holds her filthy shoulders as she vomits.

111 INT. GLORY AND KYLE'S HOUSE - BASEMENT - DAY 111

Kyle's at his workbench, working on a prized ANTIQUE WATCH. HE HEARS A DOORBELL.

112 INT. GLORY AND KYLE'S HOUSE - FRONT HALLWAY - SAME TIME 112

Kyle opens the door to find Josey standing there.

JOSEY
I want to talk to her.

KYLE
She knows about Sherry already. Betty called.

JOSEY
I'm glad she's returning somebody's calls.

KYLE
I'll tell her to call you.

JOSEY
I'm not leaving until I see her.

Kyle considers his next answer very carefully. He looks behind him, inside the house. Then he steps out on the porch with Josey, closing the door behind him.

KYLE
She wanted to tell you this herself, but I think it might be better this way. She doesn't have the flu, Josey...

113 EXT. GLORY AND KYLE'S HOUSE - BACKYARD - DAY 113

Glory's sitting in a chair, a glass of Wild Turkey in one hand, her other arm in a SLING around her shoulder.

A TV sits on a picnic table, its power cord attached to a dirty orange extension cord that runs into the kitchen window. Glory is watching Anita Hill being interrogated.

ANITA HILL (V.O.)
(on TV)
I felt that implicit in this discussion about sex was the offer to have sex with him...

The screen door cries as Josey steps out.

GLORY
(indicating the TV)
If they don't let this guy in the Supreme Court, he can always get a job at Pearson.

Josey doesn't respond. Her face betrays everything.

(CONTINUED)

113 CONTINUED: 113

GLORY
He told you, didn't he?

JOSEY
How are you feeling?

GLORY
Fine. Except this arm won't do what I tell it to.

JOSEY
I never even heard of... I mean, I heard of Lou Gehrig, but I never really knew about the disease.

GLORY
Simple. Piece-by-piece, your body just stops listening to you.
(pointedly)
Kinda like a bullheaded teenager.

The Senate interrogation continues on television.

SENATOR SPECTER (V.O.)
(on TV)
... you took it to mean that Judge Thomas wanted to have sex with you, but in fact he never did ask you to have sex, correct?

GLORY
How's Sammy doin'?

JOSEY
Hates me.

GLORY
I wanna say *time heals*, but I'm learnin' what a crock that is.

JOSEY
Should you be drinking that stuff?

GLORY
Eventually my liver's gonna flip me the bird, too. 'Til then...
(downs her glass)
I'm still the sheriff 'round here.

JOSEY
You've known for a while, haven't you?
(her look says yes)
That why you wouldn't write back to your daughter?

(CONTINUED)

113 CONTINUED: (2) 113

GLORY
She shouldn't have to lose me twice, right?

JOSEY
You'd have been a great mom, you know that? Better than me.

GLORY
Yeah, right. Save the bullshit for my funeral.

JOSEY
It's not bullshit.

The CRY of the SCREEN DOOR brings Kyle outside, carrying a glass of water and a prescription bottle.

GLORY
You never could keep a secret, could you?

KYLE
Me? The whole town knows I only have one *ball* because of you.

JOSEY
Huh? You only have one...

GLORY
Now everyone knows.

JOSEY
Jeeze, can you... I mean, does it...

KYLE
It works great. You only need one. How come nobody knows that?!

Kyle hands Glory a PILL, which she places on her tongue. Then he hands her the water. Josey stands suddenly.

JOSEY
Mind if I use your bathroom...

GLORY
Come back smiling... or I'll describe what's gonna happen to my colon.

Josey nods and forces a smile, then walks inside, the screen door slapping behind her.

114 INT. GLORY AND KYLE'S HOUSE - CONTINUOUS ACTION 114

From the darkness inside the house, Josey turns and watches them through the screen door.

Kyle leans over and kisses Glory deeply. She playfully bites his lower lip, not letting go. He pretends to try and pull away... then falls into another kiss. Josey catches her breath.

115 INT. UNION HALL - NIGHT 115

800 MINERS gathered for their regular union meeting. A middle-aged man named GRAY WARREN is at the podium.

GRAY WARREN
That's right, in blatant violation of our oath, one of our girls paid a visit to management to file a complaint about her fellow members.

All the men roar in anger, turning toward the women in the back row. Various SHOUTS are heard, "WHO?!," "GIVE US A NAME!," etc. The women glare at Josey.

GRAY WARREN
And now we got Pearson saying, either you deal with it down at the union, or I'm gonna deal with it up here. I'll tell you this, fellas, management does not *deal* with us. We clean our own house!

The MEN STOMP their FEET in agreement, some shout out, "Damn right!," etc. Josey is terrified, and the women definitely don't want to be associated with her.

116 EXT. JOSEY'S HOUSE - MORNING 116

Josey walks out of the house, dressed for work. As she approaches her car, she STOPS. PAINTED on her CAR is the word..."RAT." And all of the car's TIRES have been SLASHED.

117 EXT. MINE - MORNING 117

A '78 beat-up BUICK SKIDS in the dirt lot. Big Betty climbs out of the driver's side and Josey from the passenger side.

(CONTINUED)

117 CONTINUED: 117

JOSEY
I promise I'll reimburse you if we get docked.

Betty looks around. It's obvious to Josey that she doesn't want to be seen with the "rat."

BIG BETTY
Let's just get to work.

118 INT. MINE - SAME TIME 118

Josey and Betty are rushing down the hall, when they both look at each other...

JOSEY
What is that smell?

BIG BETTY
Toilets overflowed again?

They round the corner and STOP. Storich is yelling at the CROWD gathered outside the WOMEN'S DRY.

ARLEN PAVICH
I suggest you ladies get some sponges and buckets and get this room clean before someone gets sick... Everyone else back to work!

Everyone holds their noses, or they have their shirts pulled up over their nose and mouth.

JOSEY
What's going on?

PEG
Go in and look for yourself.

119 INT. WOMEN'S DRY - CONTINUOUS ACTION 119

As they walk in, holding their noses, they SEE...

THE WALLS ARE COVERED IN FECES. FINGER-WRITTEN several times into the shit are the words... "CUNTS" and "RATS." FLIES BUZZ all over the walls, the SMELL is overwhelming.

JOSEY
They can't do this to us...

(CONTINUED)

119 CONTINUED: 119

PEG
Sure they can. And they're gonna keep doing it worse, long as you keep opening that mouth of yours!

JOSEY
I was trying to do the right thing. I was standing up for all of us. Sherry, what they did to you was awful. Someone needs to...

SHERRY
You didn't help any, that's for sure.

Josey looks toward Betty for some solidarity.

BIG BETTY
Don't look at me. This is our lives your screwin' with.

Before Josey can say anything else, Peg hands her a mop.

PEG
Your mess. Start cleanin'.

120 INT. JOSEY'S HOUSE - NIGHT 120

Josey sits on the sofa, watching the news ON TELEVISION. Karen is asleep, her head on Josey's lap. Josey strokes Karen's hair as she watches.

The footage on TV is from outside of the capitol building in Washington. A SEA of PROTESTERS, SIGNS WAVING IN THE AIR: "WE BELIEVE ANITA!," "WOMEN N.O.W.!"

WOMAN SPEAKER (V.O.)
(on TV)
You're lost in the woods. No food or water. Night falls and gets cold. You hear a plane in the distance. What do you do? You light a <u>fire</u>! Even though you might get burned. Well, that's what Anita Hill did! She lit the fire!
(pregnant pause)
And <u>we're the damn plane</u>!

As Josey watches the CROWD on TV cheering, the DOOR OPENS and Sammy walks in.

(CONTINUED)

120 CONTINUED: 120

JOSEY
Hi. Where've you been?

He walks right past her, into his room and closes the door. Josey exhales, exasperated. She eases herself out from under Karen's sleeping head, and heads toward Sammy's room.

121 INT. SAMMY'S BEDROOM - SAME TIME 121

Sammy sits on the floor next to his bed. He pulls out a shoebox under the bed, takes a pack of CIGARETTES out of his pocket and puts them in the box, as...

KNOCK, KNOCK at the door. Josey's voice can be heard.

JOSEY (O.S.)
Sammy?

He shoves the shoebox under the bed.

JOSEY
Can I come in?

SAMMY
Why?

Josey opens the door and pokes her head in.

SAMMY
I was only twenty minutes late, don't have a cow.

JOSEY
You know, I'm still the mother here. And you're still the son.

SAMMY
Yeah, well, mothers are supposed to cook and clean and things like that. They're not supposed to work in a mine!

She takes a deep breath, tries to measure her words.

JOSEY
Sammy, remember when you used to say you wanted to be a doctor when you grew up?

SAMMY
So?

(CONTINUED)

121 CONTINUED: 121

JOSEY
So, I always told you that you could be anything you want. Isn't it the same for me? Aren't I allowed to be anything I want?

SAMMY
Not when you're doing somebody else's job.

That crushes her. She badly wants to connect with him. They sit in silence as she tries to figure out how.

JOSEY
Hey, I read in the paper that Bill White is signing autographs at the Hockey Hall of Fame on Saturday. Maybe we could...

SAMMY
I don't want an autograph from your loser boyfriend.

JOSEY
He's not my boyfriend. And he's not a loser. He broke some kind of a record in high school, I think.

SAMMY
Yeah, a million years ago.

JOSEY
I just thought it might be a nice thing for you and me to do. You love hockey and...

SAMMY
Not anymore. I quit the team.

JOSEY
You quit?! When?! Why?!

SAMMY
Who cares?!

JOSEY
I care! The team was important to you! Why didn't you come talk to me about it before you...

SAMMY
'Cause I don't want to talk to you! Don't you get it?!

(CONTINUED)

121 CONTINUED: (2) 121

KAREN (O.S.)
Mommy?

Josey looks up to find a half-asleep Karen at the door.

JOSEY
Honey, go to bed. I'll come in and tuck you in in a minute.

KAREN
Come now.

Karen's upset. And Josey is beside herself. Sammy tugs angrily at the old shag carpet between his crossed legs. Finally, Josey stands up and takes Karen by the hand and walks her out of the room, leaving Sammy alone.

122 INT. KAREN'S BEDROOM - SAME TIME 122

Josey tucks Karen into bed, then leans down and kisses her on the forehead.

KAREN
He didn't mean it.

JOSEY
I know, honey. Go to sleep.

As Karen drifts off, Josey lays down next to her daughter in the tiny bed, curling up beside her. Karen tosses her sweet little arm around her mother, as a tear stains the pillow under Josey's face.

123 INT. PELLET PLANT - DAY 123

Josey finds Ricky working high on a catwalk. She climbs the metal stairs to get to him.

JOSEY
Do you know who did it? Spread their shit on our wall?!

RICKY
You shouldn't have gone to management.

Earl sees them from another catwalk and whistles.

EARL SLANGLEY
Hey, Josey, how'd you like your new scratch-n-sniff wallpaper?!

(CONTINUED)

123 CONTINUED: 123

JOSEY
(to Ricky)
Was it him?

RICKY
You don't ever go to management. You got a problem, take it up with the union. You violated the oath.

JOSEY
I give a piece of my check to that union just like everyone else...

BOBBY (O.S.)
Hey, lovebirds!

Ricky and Josey both look thirty feet below. Bobby.

BOBBY
You two wanna work or should we dim the lights? Josey, get your ass down here, I got a job for you!

124 INT. "THE POWDER" ROOM - DAY 124

It's immediately obvious why the room is called the powder room. Every single thing is covered with BLACK POWDER. It's covering the conveyer belts, the walls, the floors, the machinery. Bobby walks in, followed by Josey.

BOBBY
You're one crazy bitch, you know that? First you go to Arlen tellin' lies about me, then you go to Pearson?

JOSEY
You said you had a job for me?

Without warning, HE WHEELS ON HER, GRABS HER BY THE THROAT AND SLAMS HER UP AGAINST THE WALL. Holding her throat with one hand, he takes the other and SHOVES IT UP BETWEEN HER LEGS, GRIPPING HER CROTCH, LIFTING HER OFF THE GROUND. Josey struggles with him, trying to pry his hand from her neck.

BOBBY
You like that, huh? You like it when I grab your pussy like that? Or maybe it's not rough enough for you? Oh yeah, I remember, you like it rough...

(CONTINUED)

124 CONTINUED: 124

JOSEY
Please... I can't breathe...

BOBBY
You're gonna learn the rules, bitch, if I have to beat 'em into you myself.

A LUNCH WHISTLE SOUNDS. He releases her. She slides down the wall to the floor, leaving a mark in the shape of her body on the blackened wall... like a CORONER'S CHALK OUTLINE. She crumbles to her knees, choking.

BOBBY
Show you what a good boss I am, You can clean this room after lunch.

He walks out, leaving her on the floor. She looks up as he walks out and passes the WINDOWS to the outer hallway. Everything SLOWS as he looks back at her and GRINS.

125 INT. PEARSON MINE - LUNCHROOM - DAY 125

Josey walks in, black soot all over her. She storms over to the table where her crew is sitting...

JOSEY
He attacked me!

RICKY
Who attacked you?

JOSEY
Bobby! Just now in the powder room!

Ricky turns to Bobby.

RICKY
Bobby? That true?

BOBBY
What the hell are you askin' me?

RICKY
What am I askin'?

The rest of the table is tense, waiting...

RICKY
I'm askin' <u>if she was any good</u>?!

(CONTINUED)

125 CONTINUED: 125

Everyone now breaks up laughing. Josey is shocked and horrified. She turns away, toward the women's table. She takes a few shaky steps toward them. Peg looks at her and shakes her head no. Josey stops in her tracks. The other women all look down at the table, no making eye contact. It's obvious that Josey isn't wanted by any of them.

JOSEY
Can somebody drive me home, please?

None of the women look up at her. They're so terrified to be associated with her.

BIG BETTY
Where's your father?

JOSEY
He's back on nights.

BIG BETTY
Just take my keys from my locker. I'll get a ride.

PEG
Betty, don't...

BIG BETTY
Can you get yourself home? Are you hurt?

JOSEY
I'll be fine.

Josey straightens herself and walks along the wall, toward the exit, as everyone watches silently.

126 INT. HALLWAY - SAME TIME 126

Josey walks down the hallway, fighting the tears as hard as she can. She heads right for the exit, when she sees Arlen.

ARLEN PAVICH
Where do you think you're going?

JOSEY
I quit.

She pushes the doors open and walks out.

127 INT. HOCKEY HALL OF FAME - DAY 127

A HANDWRITTEN SIGN outside the small brick building reads, "MEET-THE-PLAYERS-WEEK -- TODAY ONLY, MEET BILL WHITE!" Josey walks past the sign on her way in.

128 INT. HOCKEY HALL OF FAME - SAME TIME 128

Josey glances at the PHOTOS and TROPHIES and EXHIBITS as she walks through this small museum. She's the only one here.

As she passes a replica of the STANLEY CUP, she sees him. Bill is sitting in a folding metal chair, behind a table. Sitting next to him is a BEARDED MAN, 75, smoking a pipe. Their conversation is ECHOING slightly off the walls, laughter punctuating a story the man is telling. Other than the two of them, Josey is the only other person here. Bill looks up and sees her.

BEARDED MAN
Step right up, young lady. Did you know that this man holds the all-time Minnesota high school...

BILL WHITE
That's okay, Phil. I don't think she's here for an autograph.
(stands)
You okay? Glory told me what happened.

She's not sure how to start. Finally...

JOSEY
You're the only lawyer I ever met.

129 INT. HOCKEY HALL OF FAME - LATER 129

Josey and Bill stand in front of a large PHOTO of him as a younger man playing hockey. He hands her a MEDAL.

BILL WHITE
Most assists in a single season. It's the only award I ever got.

JOSEY
It's more than most people get. More than I ever got.
(beat)
I want to sue them.

BILL WHITE
No you don't.

(CONTINUED)

129 CONTINUED: 129

JOSEY
You don't treat people like that.

BILL WHITE
You don't go head to head with a guy like Pearson.

JOSEY
You did it for Kyle.

BILL WHITE
No, I took on the insurance company. They were denying his workmen's comp benefits.

JOSEY
You won.

BILL WHITE
We settled. And going after the insurance company is a whole other world. Do you know what this town would do to you if you take on their mine, their bread-and-butter? Look what happened to you already. Trust me, Josey, this isn't a fight you win, even if you win. Take my advice, pack up the kids and get out of here. Get away from this place, these people. Find another job and start over.

JOSEY
I don't have any 'start over' left.

BILL WHITE
There's always another job, another place to live.

JOSEY
That what you did? Run away?

BILL WHITE
Careful. You don't know me well enough...

JOSEY
I know you lost a big case, you got fired, and your wife left you.

BILL WHITE
That it?

(CONTINUED)

129 CONTINUED: (2) 129

JOSEY
And you ran home with your tail between your legs. That's it.

BILL WHITE
I don't even know you, lady, and you talk to me like I owe you something? Who the fuck are you?

JOSEY
I'm right. That's who I am. I'm right and nobody gives a shit.

BILL WHITE
No. They don't. Because 'right' has very little to do with the real world. And less to do with the law. You don't believe me? Ask Anita Hill. Because that's gonna be you, if you try to fight these bastards. You feel defenseless at the mine? Wait 'til you get to a courtroom! Trust me, an ambitious lawyer with a wealthy client will destroy you!

Silence. Bill got angrier than he would have preferred.

JOSEY
I get it now.

BILL WHITE
You get what?

JOSEY
I was wondering what you were doing here signing autographs. I mean, you had to know there wouldn't be much of a turnout.

BILL WHITE
I'm doing a favor for a friend.

JOSEY
No, you're not. You're feeling sorry for yourself, sitting here staring at the only medal you ever won, feeling like shit 'cause nobody cares.

BILL WHITE
Go home, Josey.

He starts to walk away.

(CONTINUED)

129 CONTINUED: (3) 129

JOSEY
Why do men only want to fight when the other person is weaker?

He stops, but doesn't turn around. She turns and walks out the other door. He stares, deep in thought, at the empty space where she had been standing, hanging on her last words. Then, the flash of an idea... HE FOLLOWS HER.

130 EXT. HOCKEY HALL OF FAME - DAY 130

Josey opens her pickup truck's door when she hears Bill's voice calling to her.

BILL WHITE (O.S.)
Could you get the other women?

He's standing in the front door of the building. She exhales deeply. The answer is clearly no, but hard to admit.

131 INT. GLORY'S HOSPITAL ROOM - DAY 131

Glory sits up in her hospital bed. Next to her is Kyle. On the other side, Bill and Josey.

GLORY (O.S.)
(scratchy voice)
Jesus, Bill, I just said ask her out!

BILL WHITE
There's a real case here.

KYLE
Can you win?

BILL WHITE
No.

JOSEY
Yes!

BILL WHITE
Maybe. But only if it's more than just her word against theirs.

GLORY
You want me to testify?

(CONTINUED)

131 CONTINUED: 131

BILL WHITE
More than that. We want you to be a plaintiff.

KYLE
No.

BILL WHITE
If all the women stand together, it's much harder for Pearson to use a nuts-and-sluts defense.

GLORY
Nuts-and-sluts?

BILL WHITE
It's what those Senators did to Anita Hill. She's either a nut, so she made it all up, or she's a slut, so she asked for it.

GLORY
So, basically, nothing happened, but if it did, it's her fault.

JOSEY
But if we all stand up, they can't say any of that. We can't all be lying.

GLORY
Yeah, well, we all don't stand up as good anymore, do we?

JOSEY
I know you're sick. But we have a real shot at getting the others to join if you're in it too.

KYLE
The answer is no. Sorry.

JOSEY
It's her decision, Kyle.

GLORY
It's my decision, yeah. And the answer is no.

JOSEY
Why?

(CONTINUED)

131 CONTINUED: (2) 131

GLORY
Why?! 'Cause I know something you don't know. Life's too damn short for this kind of bullshit.

JOSEY
And I know something you don't know. You're not dead yet. As long as you're alive, you gotta stand up. Whether or not your legs work.

KYLE
Hey!

Josey stops herself.

GLORY
You can be a real bitch when you wanna be. I'm dying, okay? That's the only fight I'm in now.

132 INT. COURTROOM - DAY (PRESENT) 132

Both Bill White and Leslie Conlin stand before Judge Halsted. Josey sits at the table behind Bill.

BILL WHITE
... because the environment at the mine, its very culture, has allowed, even fostered, these abuses. Both the company and the union have not only been negligent in protecting these women, but complicit in marginalizing them. For these reasons, it's imperative that the court grants *class status* for the plaintiffs.

LESLIE CONLIN
Plaintiffs? What *plaintiffs?* Doesn't a class action require you to actually have a class! We have affidavits from thirteen women, all claiming there has been no incidents of abuse at Pearson.

Josey is shocked at this. So is Bill.

(CONTINUED)

132 CONTINUED: 132

LESLIE CONLIN
What does Mr. White have? One disgruntled ex-employee who'd, frankly, like to exact her revenge by shutting down the mine altogether!

JOSEY
That's not true!

Bill holds a hand up to Josey to settle her down.

BILL WHITE
Our contention, Your Honor, is that the other women have been intimidated and aren't coming forward for fear of retribution. And they all get the same protection under the law, whether or not they ask for it. These women should be able to go to work without being humiliated and intimidated. Don't they have that right, Your Honor? Isn't it one of those *inalienable* ones?

LESLIE CONLIN
Give me a break...

The Judge holds up a hand to her, shutting her up.

JUDGE HALSTED
Get me <u>three</u> plaintiffs.

LESLIE CONLIN
Your Honor, please...

JUDGE HALSTED
Counselor, if those affidavits are legitimate, you shouldn't have an objection.

BILL WHITE
Your Honor, I'd like to request a continuance, until we can...

JUDGE HALSTED
No. We press on with the trial. But in the meantime, you have one week to get me three plaintiffs with similar grievances. Do that, and I'll give you your *class*.

133 INT. COURTHOUSE HALLWAY - DAY 133

Bill and Josey walk out of the courtroom together.

JOSEY
They're just scared, that's all.

BILL WHITE
If you do this on your own, Pearson's lawyers will drag out every single moment of your life, do everything they can to paint you as an unbalanced whore.

Josey stops walking. Bill continues on toward the elevator.

134 INT. PEARSON'S OFFICE - NIGHT 134

Pearson is here with Leslie.

LESLIE CONLIN
If she gets them, we'll lose.

PEARSON
Leslie, why do you think I hired you? Because you're the smartest lawyer I could find? No. I hired you because you were the smartest woman lawyer I could find. But if you're getting soft toward this bitch, I need to know now.

LESLIE CONLIN
I'm not soft. But I am pragmatic. I'm telling you...

PEARSON
Do the Minnesota Vikings have to put a girl in at quarterback? Of course not. Some things are for men and some things are for women. Mining is men's work.

LESLIE CONLIN
Like lawyering.

PEARSON
See? A man would never have said that. Women take everything too personally.

(CONTINUED)

134 CONTINUED: 134

LESLIE CONLIN
You're going to take it personally if she wins. First of all, you're not insured for punitive damages. Plus, a loss here will change the entire way you run your business. *Porta-johns* will be a blip on the radar. There'll be paid leave for pregnancies, women in your front office, a female rep at the union, and you'll have to hire more lawyers to draft a sexual harassment policy. Not to mention that you will have established a legal precedent that will affect every single company in America. Including the Minnesota Vikings.

PEARSON
None of that is going to happen, because we're not going to lose. This woman is a single, welfare mother, with two kids out-of-wedlock, a sordid sexual history, and a pattern of lies that's spanned her entire life.

LESLIE CONLIN
We don't know if that's true...

PEARSON
(pressing intercom)
Send him in, please.

A second later, the door opens. Bobby Sharp walks in.

PEARSON
Mr. Sharp, would you share with Ms. Conlin what you told me today?

135 EXT. BIG BETTY'S HOUSE - NIGHT 135

Josey walks up to the screen door, pulls it open and knocks. Moments later, Big Betty answers the door. She's shocked to see Josey. Behind Betty we can see several kids running around.

BIG BETTY
I'm not supposed to talk to you.

JOSEY
Why would you sign that thing? You know it's a bunch of lies!

(CONTINUED)

135 CONTINUED: 135

BIG BETTY
We told you not to do this, but you wouldn't listen.

JOSEY
I expected this from Peg, but not from you.

BIG BETTY
What are you doing here?

JOSEY
Thought I might change your mind.

BIG BETTY
I'm already testifying for them.

JOSEY
What?! You're gonna get up there and call me a liar? How could...

BIG BETTY
Just drop it, Josey! Let the damn thing be already! It's enough!

JOSEY
I can't. And neither can you.

BIG BETTY
You're wrong. I gotta get dinner on the table. I'm sorry.

And with that, Betty closes the door on Josey.

136 INT. SHERRY'S TRAILER - NIGHT 136

Josey and Sherry sit at a small table in the kitchen area of the trailer. In the b.g., SHERRY'S MOTHER sits in front of a small television set.

SHERRY
You think I don't want to stick it up their asses?!

JOSEY
Then do it. We can make them stop.

SHERRY
And what if we lost? And I had to go back to that mine every day. No fuckin' way, man.
(beat)
What'd the others say?

(CONTINUED)

136 CONTINUED: 136

Josey doesn't answer.

SHERRY
It'd be just you and me?! Are you crazy?!

JOSEY
You're scared.

SHERRY
Hell yeah, I'm scared! You know what they did to me!
(stands)
No way, man. I got my own problems.

Sherry looks over at her mother.

137 EXT. SHERRY'S TRAILER - NIGHT 137

From a distance, we watch Sherry sadly saying goodbye to Josey in the open door of her trailer. She hugs her, pulls her robe tight against the chill, and watches as Josey climbs back in her pickup truck.

138 EXT. JOSEY'S HOUSE - NIGHT 138

A WOMAN'S HAND KNOCKS on the door. When the door opens, Josey finds she's staring at HER MOTHER.

ALICE
I can't stay long. I just wanted to... here, just take it.

Alice hands a ROLL OF CASH.

JOSEY
What's this for?

ALICE
How are you and the kids gonna eat if you don't have a job?

Josey's look says it all.

139 INT. HANK AND ALICE'S BEDROOM - NIGHT 139

Hank is buttoning up a shirt when Alice walks in.

ALICE
She says that Bobby Sharp attacked her up at the mine.

(CONTINUED)

139 CONTINUED: 139

Hank sits on the bed and pulls on his shoes.

ALICE
You really gonna sit by and let that happen to her?
(pause)
Again?

He looks up at her with daggers in his eyes.

ALICE
You heard me.

HANK
I never told her to work there. She caused all this trouble on her own.

ALICE
Why'd we ever have a child, she's such trouble for you?

He pretends to ignore her. But after she walks out, he stops what he's doing.

140 INT. BILL WHITE'S CAR - NIGHT 140

Josey and Bill sit in his car in a parking lot crowded with cars and pickups.

BILL WHITE
You sure you want to go in there?

JOSEY
If I can face 'em down without running scared, the other girls might see they can do it too.
(she's terrified)
Jesus, we'd better get in there before I change my mind.

BILL WHITE
The bylaws say only members can go in there. If you're going to do it, you're gonna have to go in alone.

Josey looks even more scared now.

JOSEY
Can I ask you something? Why are you sticking with me? You said yourself it's a lost cause.

(CONTINUED)

140 CONTINUED: 140

BILL WHITE
That's what I first loved about the law. It's there for lost causes.

He squeezes her hand, and she opens the car door.

141 INT. UNION HALL - NIGHT 141

800 MINERS. Up on the dais, Gray Warren and the Board, are seated behind their tables. A MICROPHONE IS set up in front of them where Bobby Sharp is barking away...

BOBBY SHARP
I never did nothin' to this bitch! Now she wants to sue all of us! You know what a Class Action is? It means all of <u>them</u> against all of <u>us</u>! This bitch wants to take every single swingin' dick in this room to court!
(pauses)
The other women have shown us somethin' these last few months. Tellin' the truth for a change! I just hope nobody's thinkin' of breakin' ranks back there!

Roars from the sea of grizzled faces. In the back row are the WOMEN. Peg, Sherry, Big Betty and the rest shift uncomfortably in their seats. Bobby puts down a WOODEN GAVEL on the podium. He leaves the microphone to take his seat in the crowd.

GRAY WARREN
We all thank Mr. Sharp and the others for their enthusiastic comments. Now, before we take the oath, are there any other brothers who want a turn at the gavel...

JOSEY (O.S.)
I'd like a turn at the gavel.

Every single head turns. All 800 OF THEM. The women in the back row are stunned as Josey walks past them.

UNION MEMBER
Get the fuck outta here!

GRAY WARREN
I asked if any <u>brother</u> would like to speak...

(CONTINUED)

141 CONTINUED: 141

JOSEY
I am still a member of the union and the bylaws say that no meeting can adjourn if a member wants to speak his -- or her -- mind.

UNION MEMBER #2
Bullshit!

UNION MEMBER #3
I got your gavel, right here, bitch!

The ROOM ERUPTS! Union MEMBERS shouting, profane and ugly, shouting and booing. Everybody except...

HANK. Who watches his daughter walk up the aisle in a sea of vicious protest, until she gets to the podium.

PEG
(leans into Betty)
She's really lost it now.

142 INT. BILL WHITE'S CAR - SAME TIME 142

Bill taps nervously on his steering wheel, alternating looks between the union hall and his watch. Finally, he can't take it anymore and he opens his car door, getting out.

143 INT. UNION HALL - SAME TIME 143

Josey finds the WOOD GAVEL on the podium. She picks it up, leaning toward the microphone, about to talk when Earl Slangley cuts her off, YELLING OUT...

EARL SLANGLEY
Hey, Josey, show us your tits!

She's terrified, frozen with fear. She looks around the room 'til her eyes find her father. They hold each others eyes for a long moment as the crowd explodes at her.

In the back of the room, Bill White slips in and stands in the shadows, watching. He can't believe the way the men are shouting at her.

EARL SLANGLEY
How 'bout a lap dance then?!

HANK FINALLY STANDS UP. He turns and stares Earl down.

(CONTINUED)

143 CONTINUED: 143

EARL
Don't look at me, Hank, I'm not the one can't control my family.

HANK
Rules say she gets to talk! You can take the gavel next, any one of you. But, right now, she's got it!

They all settle down. Hank nods to Josey to begin.

JOSEY
My father never wanted me to work here. Pretty much stopped talking to me 'cause of it. But no matter how mad he is, he just can't hear somebody callin' his daughter a *whore*. Can you blame him? Could you blame any of the fathers or brothers of the girls working here?

The room is quiet. Hank doesn't take his eyes off Josey. Sherry glances over at Big Betty, who glances back at her.

JOSEY
Some people think I want to shut down the mine.

UNION MEMBER #4
Don't worry, *sweetheart*, we're not lettin' it happen!

A ROAR from the crowd.

JOSEY
Believe it or not, this mine is the best thing that ever happened to me and my kids. Put a roof over us, a bed under us, food in our mouths, and clothes on our backs. I don't want to shut down the mine. Just like I didn't want to quit my job. I just wanna go to work like everyone else. Get paid, end of the week. Feed my kids, and maybe now and then have enough left for a beer at TeeGees Saturday night.
(at the women)
And not a woman in that back row don't know what I'm talkin' about.

(CONTINUED)

143 CONTINUED: (2) 143

They do. A few of them even nod in agreement.

JOSEY
They all know what's been done. But they're scared. Well, I'm scared too. But no matter how scared I get, I know that it won't stop...

GRAY WARREN
Time's up.

JOSEY
... 'til... we... say... stop.

GRAY WARREN
Three minute rule. You're done.

JOSEY
There's no three minute rule.

EARL SLANGLEY
You heard the man! Get the fuck out!

Another roar from the crowd. Others shout similar sentiments. But, Josey doesn't move.

BOBBY
Get out, bitch!

Finally, Hank stands up, walks up to the front of the room and holds out his hand for the gavel.

HANK
Can I have that, please?

JOSEY
I'm not done yet.

HANK
Please.

Something tells her to hand him the gavel. He takes it and steps up to the microphone.

HANK
My name is Hank Aimes, I've been a ranger all my life. But I never been ashamed of it 'til now.

Josey looks at him, shocked.

(CONTINUED)

143 CONTINUED: (3) 143

HANK
When we bring our wives and daughters to the company barbecue, I don't hear anybody call 'em those names. *Bitches, whores*, and worse. I don't see anyone grabbin' 'em by their privates, drawin' pictures of 'em on the walls doin' unspeakables. So what changed? She's still my daughter, idn't she? Heckuva thing watchin' your own get treated like that. And you're all supposed to be my friends? My *brothers*? Right now, I don't have a friend in this room. Fact is, the only one here I'm not ashamed of is my daughter.

Josey can barely breathe. The room is silent. Then the sound of a pair of hands clapping. In the back of the room, Bill White is applauding. Then one of the MINERS -- RICKY SENNET -- starts clapping. Then a few others. By no means all of them, but thirty or forty for whom Hank's words sunk in, APPLAUD.

Josey looks at her father, gratitude in her eyes. He nods and she walks up the aisle toward the door. As she passes, she looks at the women in the back row, and they can't meet her eyes, staring down at the floor. In the back of the hall, Bill opens the doors for her and she walks out.

144 INT. WOMEN'S DRY - EVENING 144

The door to the Dry opens and Big Betty, Peg, Sherry and some other women are walking in.

BIG BETTY
Tough stuff, gettin' up in front of all those sonsabitches.

PEG
No, tough is stickin' this shit out every day without bitchin' and moanin'...

They stop in their tracks, as a MAN walks out, rubbing something off his hands on his pants.

BIG BETTY
What are you doing in here?

(CONTINUED)

144 CONTINUED: 144

MAN
(grinning)
That stuff really gets the soot off your hands, doesn't it?

He quickly rushes out the door. They all look at each other.

PEG
(back to business)
All I'm sayin' is it's easy for her to get up there and say whatever she wants when she already quit. Rest of us still gotta work here.

SHERRY
Easy? I'd like to see you do it.

PEG
It's easy when you're crazy. And she's definitely crazy.

Sherry finds her can of HAND CREAM OPEN, with a big PAW LOAD taken out.

PEG
Hey, let me borrow some of that cream, wouldja?

SHERRY
Buy your own. That creep took half of mine.

Sherry takes the can of cream and walks back to the lockers.

BIG BETTY
So, you're okay gettin' on that stand and sayin' she's lying?

PEG
I'm gonna do what I gotta do. Plus, we all signed those affidavits already, which means we don't have a choice anymore. Right?

Betty doesn't answer. Sherry finds her LOCKER OPEN.

PEG
(still wanting an answer)
Right, Betty?

(CONTINUED)

144 CONTINUED: (2) 144

Betty nods in agreement, though not liking it.

Sherry takes her sweater out of her locker. She notices something on it. She holds it away from her, looking at some kind of GOO on the front of it. It's clearly SEMEN.

She looks at the open can of CREAM and immediately throws the cream and the sweater on the floor.

SHERRY
That fucking pig!

Betty and Peg look down at the sweater, the semen unmistakable. Everybody is disgusted.

145 INT. GLORY'S HOSPITAL ROOM - DAY 145

Glory sits up in bed, a NURSE is holding the ELECTRIC LARYNX in her hand. Kyle stands against the wall watching.

NURSE
You just hold it against your throat, press the button, and speak normally. Here, you try...

GLORY
(whispers)
I don't want it.

KYLE
Glory, we talked about this.

Glory looks past Kyle, to the door. He turns to see what she's looking at. Standing in the door is LESLIE CONLIN.

LESLIE CONLIN
Ms. Dodge? Excuse me, my name is Leslie Conlin, I'm an attorney. I represent Pearson Taconite & Steel.

KYLE
What do you want?

LESLIE CONLIN
We've noticed that your name isn't on the plaintiff's witness list.

KYLE
I don't believe you people.

(CONTINUED)

145 CONTINUED: 145

LESLIE CONLIN
The other women have signed these affidavits on behalf of the mine. I brought one for you to look at.
(holds up affidavit)
Also, we thought we might ask you some questions about Josey Andersen, hoping you could fill in some of the blanks for us...

Glory wants to speak, but can't. Kyle sees her frustrated attempt and cuts in...

KYLE
Enough! She's not interested!

LESLIE CONLIN
Try to remember, Ms. Dodge, that as long as you're alive, you can be subpoenaed...

Glory reaches for the ELECTRIC LARYNX in the nurse's hand. She holds it up to her throat, the BUZZING heard immediately.

GLORY
Fuck you, lady!

146 INT. RED LOBSTER - NIGHT 146

Josey, Sammy, and Karen are at "their" booth. Karen has a pile of crab legs in front of her. Sammy eats a cheeseburger.

JOSEY
They're gonna say more things about me...

KAREN
I'm not a baby. You don't have to keep telling me.

JOSEY
Sammy, you want one of my crab legs?

SAMMY
Nope.

JOSEY
Kids are gonna say mean things...

(CONTINUED)

146 CONTINUED: 146

SAMMY
Can't be worse than the shit they're saying already.

JOSEY
What'd I tell you about that language in front of your sister?

SAMMY
So what, you gonna sue me, too?

Josey takes a deep breath. She's lost control of him.

KAREN
None of the stuff they say is true, right?

Josey looks at Sammy, who continues to eat, indignantly.

LESLIE CONLIN (V.O.)
Who is Sammy's father?

147 INT. COURTROOM - DAY 147

Josey is on the witness stand, the courtroom full. Pearson sits at a table, next to Leslie Conlin. Bobby Sharp is here. Betty is here, Sherry, Peg, and a bunch of the other miners, including Hank and Alice.

BILL WHITE
Objection! Relevance, Your Honor?

LESLIE CONLIN
Goes to character...

JUDGE HALSTED
Overruled. The witness will answer.

JOSEY
I don't know who Sammy's father is.

Bill shakes his head. Josey avoids his eyes.

LESLIE CONLIN
Don't know or won't tell?

BILL WHITE
Objection!

Leslie Conlin turns to the back of the room and NODS to a man standing by the doors. He opens the doors and a MAN ENTERS. We recognize him immediately... MR. LATTAVANSKY.

(CONTINUED)

147 CONTINUED: 147

Josey is stunned. When Hank turns, there's an immediate recognition. Alice can't even look at Lattavansky.

LESLIE CONLIN
Ms. Aimes, who is the man who just walked in the courtroom?

Bobby Sharp and Lattavansky make brief eye contact and both look away immediately.

BILL WHITE
Your Honor... I object to these theatrics...

LESLIE CONLIN
We've subpoenaed this man as an impeachment witness, Your Honor.

JUDGE HALSTED
(to Josey)
The witness will answer.

JOSEY
His name is Paul Lattavansky.

LESLIE CONLIN
He was your teacher, correct? And isn't it true that you two had an intimate, sexual relationship?

She looks up, startled. She looks at Lattavansky.

JOSEY
A *relationship*?!

Her eyes find BOBBY SHARP.

JOSEY
(to Bobby)
What did you tell them?!

LESLIE CONLIN
Mr. Lattavansky may be here against his will, but when I put him on the stand, I guarantee he'll tell a different story, that you two were lovers and that...

As Conlin continues to badger her, JOSEY'S GAZE DRIFTS to the WINDOW. WE DRIFT WITH HER, as we --

DISSOLVE TO:

148 FLASHBACK - INT. CLASSROOM - DAY 148

16-year-old Josey stands over Lattavansky's desk.

LATTAVANSKY
What are you doing hanging around with a boy like Bobby Sharp?

Josey just shrugs.

LATTAVANSKY
You have so much more going for you than that kid will ever have.

Lattavansky stands and approaches her. She steps back. He walks to the doorway and looks out, down the empty halls.

LATTAVANSKY
Do you like me, Josey?

JOSEY
Far as teachers go?

LATTAVANSKY
(approaching her)
You're my favorite student, did I ever tell you that?

She takes a step back, suddenly uncomfortable.

LATTAVANSKY
Frankly, I'd like to think of you as more than that. Maybe even as a friend.

He puts his hand in her hair. She steps away.

JOSEY
What are you doing?

He grabs her hair and pulls her closer. She struggles, trying to pull away, but he's too powerful.

LATTAVANSKY
This can be our secret...

JOSEY
Let go...

HE PUSHES HER, face first against the wall, GRABBING both of her wrists above her head, holding them with his powerful hand, while his other hand HIKES UP HER SKIRT.

(CONTINUED)

148 CONTINUED: 148

Overwhelmed with shock, her eyes glaze over, as her brain checks out, her body going limp. Her gaze drifts to the window and SHE FINDS HERSELF LOOKING AT...

BOBBY SHARP. He stares at her through the window, WATCHES what's happening, and turns and RUNS AWAY...

LESLIE CONLIN (V.O.)
We also have a third-party witness to the relationship...

149 INT. COURTROOM (PRESENT) 149

Alice is in tears. Hank is expressionless, but clearly pained. Big Betty and Sherry are both deeply moved as they watch Josey. It was a horrible story they all just heard, and the women can relate on a whole other level.

JOSEY
The only thing Bobby witnessed was me getting raped. And he didn't do nothin' about it.

LESLIE CONLIN
Are there any other witnesses to this alleged rape? Anybody that can corroborate your testimony?

JOSEY
No.

LESLIE CONLIN
Isn't it true that there was no rape? That, in fact, you have a long history of inappropriate sexual relationships...

BILL WHITE
Objection! Your Honor, at the very least we're talking statutory rape here. It's outrageous to...

Josey suddenly stands up.

JOSEY
I have to leave...

JUDGE HALSTED
The witness will be seated!

(CONTINUED)

149 CONTINUED: 149

JOSEY
Please! Nothing moves faster than gossip in a small town... I have to get to my son...
(breaks down crying)
What am I supposed to say to him? What do I say...

BILL WHITE
Your Honor, I'd like to move for a recess...

150 INT. COURTHOUSE - DAY 150

Josey rushes through the crowd, Bill on her heels.

BILL WHITE
Josey, wait! Slow down!

JOSEY
I have to find Sammy!

151 INT. GLORY'S HOSPITAL ROOM - NIGHT 151

Kyle is on the phone with Josey.

KYLE
(on phone)
I drove around with Stacey to all their places. Even the hockey rink.

He looks at Glory, who sits watching him talk. She's pained for her friend.

KYLE
(on phone)
I'm gonna head home now. Josey, he's gonna be alright. He's a good kid. Call me the minute... okay.

Kyle puts the phone down and turns to Glory.

GLORY
Like to wring that lawyer's neck...

Glory struggles to stand. Kyle steps over to help her. She shakes him off. She tries to yell, but only a scratchy, strained, whisper comes out.

(CONTINUED)

151 CONTINUED: 151

GLORY
I can do it myself!

She reaches for her cane at the foot of the bed, and almost FALLS DOWN. Kyle grabs her arm, catching her.

She THROWS HER CANE against the wall, frustrated, angry.

KYLE
Glory...

She squeezes her eyes in FRUSTRATED FURY -- fury at her body, at Pearson, at the other women, at her own uselessness.

152 INT. JOSEY'S HOUSE - SAME TIME 152

Alice pours a cup of tea for Josey, who sits at the kitchen table with Hank.

ALICE
We're gonna stay here tonight.

JOSEY
No, that's crazy. It'll be fine. He's gonna come home.

ALICE
'Course he is.

Josey puts her face in her hand...

JOSEY
He's been through so much.

HANK
So have you.

She suddenly throws her arms around Hank, startling him, burying her head in his chest. He looks over at Alice, as he lets his arms settle on his daughter's trembling body.

HANK
We'll sleep on the pull-out.

153 INT. GLORY AND KYLE'S HOUSE - KITCHEN - NIGHT 153

Kyle drops his coat on the table, opens the refrigerator and takes out a bottle of beer. He cracks it open and sits down, letting out a deep sigh. Then... a BANG DOWNSTAIRS in the basement. He looks down at the floor and listens...

154 INT. BASEMENT - SAME TIME 154

Kyle opens the basement door and switches on the light. He steps slowly down the stairs and SEES... SAMMY. They stare at each other for a moment. Kyle looks down at Sammy's HANDS. He's holding one of Kyle's WATCHES.

KYLE
I'd rather give you money, if it's alright with you. That's a pretty old watch.

SAMMY
I was just lookin' at it.

Kyle nods as Sammy puts the watch back on the workbench.

SAMMY
She's lying, you know. She didn't get raped by that teacher. She's just saying that so she won't lose her lawsuit.

KYLE
It's illegal for her to say that if it's not true.

SAMMY
Then she should go to jail. I don't care. She's a whore, just like everybody says.

Kyle walks to the workbench, picks up the watch Sammy had been holding. Inspects it, wipes it with a cloth.

KYLE
I wonder if it's illegal to call your own mother a whore. Sure sounds bad enough to be.

SAMMY
Everybody hates her.

KYLE
So?

SAMMY
So, that sucks.

KYLE
Maybe you think everybody hates <u>you</u>, and <u>that</u> sucks.

SAMMY
She's a liar. My father didn't die in the army. He's a scumbag *raper*!

(CONTINUED)

154 CONTINUED: 154

KYLE
It's a hard truth to tell, Sammy.

SAMMY
That's crap! I got a right!

KYLE
Yep. You got a lot of rights, startin' with a right to be pissed off. Fact, you got a right to hate the whole world right now...

SAMMY
I don't hate the world. I just hate her!

KYLE
Takes a lot of work to hate someone. You ready to put in that kinda time?
(off Sammy's look)
To really hate your mom, you gotta think over and over again 'bout all the things you hate about her. She's mean to you, never proud of you, never comes to your hockey games, leaves you hungry, doesn't buy you clothes, leavin' you to run around naked all the time...

Kyle catches the glint of a brief smile.

KYLE
What's so funny?

SAMMY
We don't run around naked.
(beat)
I'm not stupid. I know what you're doing.

KYLE
And what's that?

SAMMY
I know she does all those things.

KYLE
But you hate her anyway.

SAMMY
Yeah. I hate her guts.

(CONTINUED)

154 CONTINUED: (2) 154

KYLE
Well, you're lucky she never gave up on you as quick as you're givin' up on her. When she was just a little older than you are now, she got pregnant in a way that nobody should get pregnant. It'd been a lot easier to just give you up to someone else. Nobody woulda blamed her if she did. But she didn't. She stuck by you. And she's still stickin' by you. Even though she knows you hate her. She's still there waitin', hoping you'll get your ass home.

Sammy looks away. Kyle, still holding the antique Hamilton WATCH, looks down at it, then holds it out to Sammy.

KYLE
Take it.

SAMMY
What?

KYLE
If you still want to run off, you can sell it and use the money. Or just put it on your wrist. Either way. Yours. One friend to another.

Sammy looks down at the watch in Kyle's hand. He's never been given a gift like that before. He reaches out, looking up at Kyle again. Kyle nods and gently places it in Sammy's hand.

KYLE
She misses you, you know. And not just tonight.

155 EXT. JOSEY'S HOUSE - BACK PORCH - NIGHT 155

Josey sits curled up on a ratty old deck chair. She's cried out every last tear she has. Then WE NOTICE that standing inside the screen door is...

Sammy. He stands there a moment without her knowing. Then he pushes open the screen door. She doesn't turn around...

(CONTINUED)

155 CONTINUED: 155

JOSEY
Karen, go back to bed. I promise I'll wake you if he...

Sammy gently puts his fingers on her long hair. She reaches up slowly, feeling for his hand. Realizing it's really him, she holds it tight, still not turning around. Josey's eyes squeeze together in that way you do when you're thanking God.

She takes a deep breath...

JOSEY
I didn't want you, Sammy.

That startles him, it wasn't what he was expecting. She still squeezes his hand, unable to turn around...

JOSEY
Something bad had happened to me and I just wanted it to be over. And every day my belly grew, it only reminded me of it. Never even occurred to me that there was a baby in there, that <u>you</u> were in there.
(beat)
My father had pulled me out of school and sent me to live with my grandparents. He was embarrassed, didn't want people talking.

SAMMY
Did you tell him what happened?

JOSEY
Not for a long time. I was ashamed.

SAMMY
Why?

JOSEY
Because that day made me into something different, and I didn't want anyone to know. And I thought that being raped said something about who <u>you</u> were, too. I was a *girl who'd been raped* and you were the *bastard child, fathered by a rapist.*

Those are the ugliest words he's ever heard. She pulls him around and sits him down with her.

(CONTINUED)

155 CONTINUED: (2) 155

JOSEY
I know this is painful. I've been dreading this conversation since the day you were born. But I don't want any more secrets between us. Okay?

He nods okay. And he means it.

JOSEY
One night, I was laying in bed and I suddenly felt you move inside me... like a tiny butterfly, fluttering around in there. And I suddenly realized something. All of a sudden, in that moment, I knew. You weren't his. You were mine. My baby. And we were in it together. Just the two of us.
(beat)
You had nothing do with that ugliness. And if it didn't make you who you were, then it didn't make me who I was. And all of a sudden, it was over. I was free.

Tenderly, she puts a hand on his face, and her voice cracks.

JOSEY
So, you see, Sammy, I owe you my whole life. Everything I am today, I am because of you. And there's absolutely nothing I wouldn't do to be your mom.

She gently wipes a tear from his cheek.

JOSEY
I love you so much.

SAMMY
I love you too.

Those are the words they needed to hear. He puts his head on her chest, wraps his arms around her. And she holds onto him with all her might.

156 INT. COURTHOUSE - CONFERENCE ROOM - MORNING 156

Bill and Josey sit silently. They're watching the clock. Four minutes before 9AM

(CONTINUED)

156 CONTINUED: 156

BILL WHITE
Today's the day, and not one of the women have come forward. Far as I know, they're still scheduled to testify for Pearson.

JOSEY
Let 'em say what they want. It doesn't matter anymore. I'm okay with it.

BILL WHITE
I'm glad you fixed things with your son, but it still matters to me.

JOSEY
You're a great lawyer, Bill.

BILL WHITE
How would you know? I'm the only lawyer you ever met.

A KNOCK. The door opens and HANK STICKS HIS HEAD IN.

JOSEY
Pop? What are you doing here?

157 INT. COURTROOM - DAY 157

Hank sits behind Josey in the gallery. Josey leans in to him.

JOSEY
Are you sure you want to do this?

TIME CUT TO:

158 INT. COURTROOM - DAY 158

Hank is on the stand.

HANK
Mr. Lattavansky and me came to an agreement. He'd move to a new town and he'd pay us every month for five years...

BILL WHITE
You made a deal with the man who raped your daughter?

(CONTINUED)

158 CONTINUED: 158

JUDGE HALSTED
Sir, do you understand that you are admitting to a crime?

HANK
Yeah, Conspiracy *something-or-other.* Just like Bobby Sharp.

Out in the gallery, Bobby drops his head on his chest.

MARCIA CONLIN
Objection!

JUDGE HALSTED
Overruled.

HANK
To keep his mouth shut, I paid the boy a thousand dollars.

JUDGE HALSTED
Did your daughter have any knowledge of these agreements?

HANK
No. I sent her the money every month, told her not to report the rape. I thought it would be easier on her. The truth is, Ms. Conlin was right. I was more interested in making it easier on me. I'll regret that decision -- and a few others -- for the rest of my life.

Hank looks out at Josey, then at his wife in the back.

MARCIA CONLIN
Your Honor, I object to all of this. There is no proof that this arrangement ever took place!

HANK
I brought my bank statements. They'll prove I paid the man.

Marcia turns to look at Mclintock. This is bad.

MARCIA CONLIN
No further questions.

JUDGE HALSTED
The witness may step down.

(CONTINUED)

158 CONTINUED: (2) 158

Hank looks over at his daughter, who smiles back at him.

JUDGE HALSTED
Mr. White, before you call any other witnesses, I'd like to hear where you are on the class issue?

Bill looks over at Josey, then back at the women -- Big Betty, Sherry, Peg, and the others. None of them look promising, although Betty and Sherry look particularly pained.

Suddenly, the back DOOR OF THE COURT OPENS and a WHEELCHAIR pushes through. KYLE PUSHES GLORY INTO THE COURT.

BILL WHITE
Your Honor, could I have a minute?

Josey rushes over to Glory.

JOSEY
What the hell do you think you're doing here?!

GLORY
(whispers)
I came to tell you something.

Glory holds the ELECTRIC LARYNX to her throat and speaks.

GLORY
I'm not dead yet.
(grins)
So if you don't mind, I'd like to stand up with you.

Josey presses her lips against Glory's cheek and kisses her, and doesn't let go.

JUDGE HALSTED
Mr. White. Your minute is up.

BILL WHITE
We now have two plaintiffs, Your Honor.

Sherry suddenly has a rush of courage. SHE STANDS UP.

SHERRY
Three!

PEG
Sherry, sit down!

(CONTINUED)

158 CONTINUED: (3) 158

BIG BETTY
Oh, shut up, Peg!
(stands)
Four!

Pearson closes his eyes. Leslie Conlin sighs gravely, as we --

DISSOLVE TO:

159 EXT. HOSPITAL COURTYARD - DAY 159

Glory is standing, with a cane, against tree. Kyle points a POLOROID CAMERA at her.

GLORY
Do I look okay?

KYLE
You look hot.

GLORY
Sure this is a good place for it? Maybe it'd be better by the...

KYLE
She's your daughter, Glory. She's gonna love it.

She smiles and... SNAP! He takes the picture.

160 INT. HOSPITAL HALLWAY - DAY 160

The elevator doors open and Josey, Betty, and Sherry get out. They WALK FAST... FASTER. Josey looks at Betty and Sherry and smiles as she breaks into a RUN. Betty and Sherry start running too. All three of them run through the halls of the hospital, laughing, skipping...

161 INT. HOSPITAL HALLWAY (OUTSIDE GLORY'S ROOM) - SAME TIME 161

The women all run up to Glory's room and stop. They look inside. The bed is made, the room is empty. They're silent.

GLORY (O.S.)
(buzzing larynx)
Relax, girls. I'm still kickin'.

(CONTINUED)

161 CONTINUED: 161

They all turn and see Kyle wheeling Glory down the hallway. They stare at her silently.

GLORY
Jury back?

They can barely contain their smiles.

GLORY
We won?

The women burst out screaming! They rush to her side, all hugging her at once, practically knocking the wheelchair over. Kyle steps back, out of their way. Then he takes the camera around his neck and points it at them. SNAP!

162 EXT. HOSPITAL - DAY 162

We watch from the distance as Josey says goodbye to Big Betty and Sherry outside the hospital. When Josey walks TOWARD us, we see who's POV we've been watching THROUGH.

Sammy and Bill White are sitting on the open tailgate of the pickup truck, laughing together. Bill musses Sammy's hair and stands up to greet Josey.

BILL WHITE
Your son was just telling me how rich you are now.

JOSEY
Really.

SAMMY
You gonna buy me a car?

JOSEY
You're not old enough to drive.

SAMMY
So?

BILL WHITE
(smiles, to Josey)
So, I'll call you later?

She nods and waves as he walks to his car. Josey gets in the pickup, Sammy jumps in the passenger seat.

163 EXT. THE RANGE - DAY 163

The pickup truck cruises up the same lonely road we saw on Josey's first drive to the mine. But now it's spring. No more snow, no more cold. The truck pulls off the side of the road.

164 INT. PICKUP TRUCK - SAME TIME 164

SAMMY
Why are we stopping?

He's perplexed, as she gets out and walks around to his side.

JOSEY
First lesson -- driver sits behind the wheel. Move your butt!

He can't believe his ears. Excitedly, he jumps across the seat to the steering wheel.

165 EXT. RANGE - DAY 165

A lonely road that's suddenly not so lonely. CAMERA PULLS UP and AWAY as we watch Sammy take his first driving lesson, cruising slowly up the pencil line that draws the way home.

FADE OUT.

THE END